

PRICED

FRENCH AND ITALIAN
FURNITURE & WORKS OF ART
PAINTINGS AND DRAWINGS
A Distinguished Inventory

Property of
Arnold Seligmann, Rey & Co · Inc
New York

Sold Under the Direction of
ABRAHAM L. BIENSTOCK, *Attorney-at-Law*
To Complete Liquidation Occasioned by the Death
of the Late PAUL M. BYK, *President*



Public Auction Sale
January 23 at 2 and 8 p. m.
January 24 and 25 at 2 p. m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1947

SALE NUMBER 830

FREE PUBLIC EXHIBITION

*From Saturday, January 18, to Time of Sale
Weekdays from 9:30 to 5, Closed Sunday*

PUBLIC AUCTION SALE

*Thursday Afternoon and Evening
January 23 at 2 and 8 p.m.
Friday and Saturday Afternoons
January 24 and 25 at 2 p.m.*

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PARKE-BERNET GALLERIES · INC

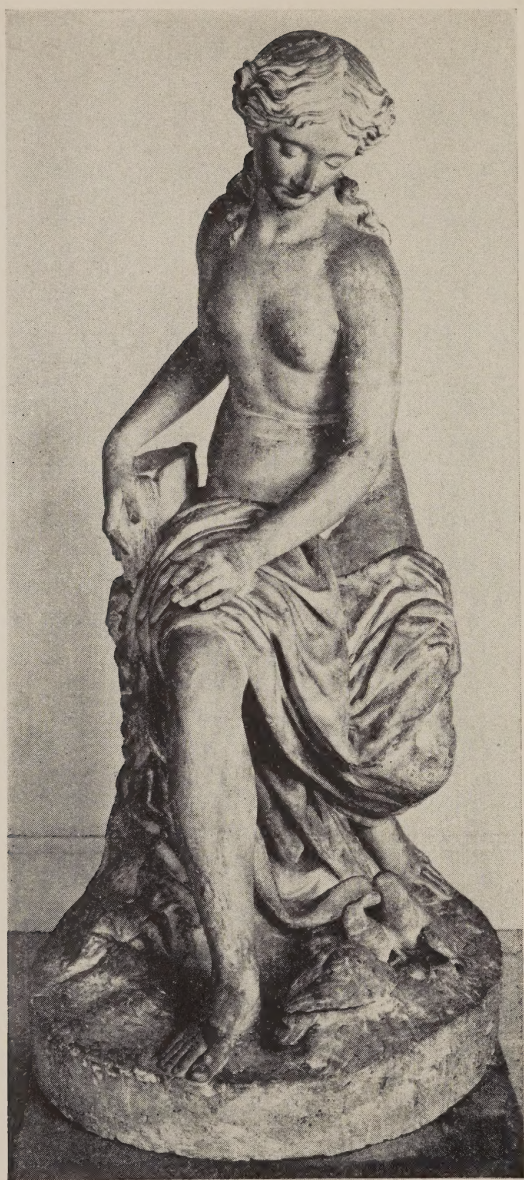
30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

· · ·

Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR · LOUIS J. MARION
ANTHONY N. BADE *and* ANDREW NISBET

1947



[NUMBER 625]

ART OF FOUR CENTURIES

ITALIAN RENAISSANCE FURNITURE

BRONZES AND SCULPTURES

GOTHIC STAINED GLASS

*French XVIII Century Furniture
and Works of Art*

PAINTINGS, DRAWINGS AND PRINTS

A Distinguished Inventory

Property of

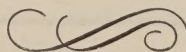
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PARKE-BERNET GALLERIES · INC

NEW YORK 22 · 1947

The Parke-Bernet Galleries

Will Execute Your Bids

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Without Charge

If You Are Unable to Attend
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Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR • LOUIS J. MARION
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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573

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ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*
EDWARD W. KEYES • *Secretary and Treasurer*

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FIRST SESSION

Thursday, January 23, 1947, at 2 p.m.

CATALOGUE NUMBERS I TO 180 INCLUSIVE

DRAWINGS

1. MOUNTAIN LANDSCAPE

Jan Van Huysum, Dutch: 1682-1749

View of a winding river bordered with trees, amid jagged mountains.

Gouache: 6½ x 8½ inches

2. VIEWS OF ROTTERDAM AND PRAGUE: TWO DRAWINGS

Louis Desiré Thiénon, French: fl. 1850

[A.] View of Rotterdam, with figures on a broad quay bordering a canal in the foreground, signed and dated 1851. [B.] Pedestrians on the Carlsbridge, with the Hradcin Castle and the dome of the Cathedral in the background, signed and dated 1853.

Watercolor: 4½ x 6½ and 8½ x 5½ inches

3. VENUS AND CUPID

Jacques Charlier, French: 1720-1779

Nude figure of Venus reclining on a drapery in a woody landscape, garlanding the quiver of Cupid, who watches carefully behind a rock. *Gouache, circular: diameter 10 inches*

4. MOTHER AND CHILDREN

Auguste Rodin, French: 1840-1917

Seated nude figure to half left, clasping her children to her. Signed.

Sepia and watercolor: 9½ x 6½ inches

5. MUSIC MASTER AND PUPIL AT A SPINET *Louis Léopold Boilly, French: 1761-1845*

The youthful master is seated before the instrument, discussing a sheet of music which his pupil, a young girl, holds before him. Signed, and dated 1791.

Pen and India wash: 9½ x 6½ inches

6. ATLANTIDE

Giulio Romano, Umbrian: 1492/9-1546

Draped female statuary figure with left knee raised and both hands carried up to the left shoulder.

Sepia pen drawing: 12¼ x 4½ inches

7. THE TRAVELERS

Nicolaes Berghem, Dutch: 1620-1683

A rustic carrying a sack and staff, and a woman mounted on a donkey followed by a dog, are traveling along a road looking toward a view of hilly landscape in the right distance. Signed, and dated 1655.

Pen and ink and sepia wash: 5⅞ x 7¾ inches

8. RUINS WITH FIGURES: PAIR DRAWINGS

Agostino Tassi, Italian: 1565-1644

Remains of palatial Roman buildings with fallen masonry, interspersed with figures.

Sepia and India wash, oval: 10¼ x 8½ inches

9. HEAD OF A YOUNG GIRL

Jean Baptiste Greuze(?), French: 1725-1805

Head and shoulders portrait of a little girl with long hair, looking to half right.

Sanguine: 10 x 7½ inches



[NUMBER 10]

260
10. NAVAL BATTLES: PAIR GOUACHE DRAWINGS

Louis Nicolas van Blarenberghe, French: 1716-1794

Frigates of the nations in lines of battle, firing cannon, and enshrouded in smoke, one blowing up; both with survivors on the water in the foregrounds. 6½ x 9 inches

[See illustration]

11. CATTLE IN CORNWALL

Thomas Rowlandson, British: 1756-1827

Rolling hilly landscape, with a herd of cattle watering in a shallow stream in the foreground and wandering along the banks. At the left, a horseman has dismounted and is conversing with two women, one of whom balances a basket of linen on her head.

Watercolor: 6½ x 10¼ inches

12. THE PROPOSAL

Richard Parkes Bonington, British: 1801-1828

Interior with the figure of a cavalier in seventeenth century costume kneeling before a young lady who turns away from him towards a table; in the half-open door appears her duenna. Signed with initials RPB.

Pencil and watercolor: 7 x 5 inches

13. A MUTTON CHOP IN MAIDEN LANE

Thomas Rowlandson, British: 1756-1827

Interior of a chop house, with a graceful maid carrying plates of food, approaching an eager customer at the left; other customers trying without avail to catch her attention from the background.

Watercolor: 11 x 8¾ inches

14. CANAL SCENE

Dutch School, XVII Century

Sailing barges on placid water, with the figure of a man in a skiff tying up to a wooded bank in the left foreground.

India wash: 11 x 16¼ inches

15. MAN WITH A GUITAR

School of Jean Antoine Watteau, French: XVIII Century

Seated figure to the right of a man wearing a short coat and strumming a guitar, turning towards the observer.

Sanguine: 10 x 11 inches

16. ADORATION OF THE SHEPHERDS

Léonard Bramer, Dutch: 1595/6-1674

Shepherds arriving and kneeling in adoration, as the kneeling Virgin, in rose gown and greenish blue cloak, uncovers the Child, Who is laid upon a straw-covered crate before a thatched hut. Signed.

Watercolor: 11½ x 13½ inches

17. INTERIOR WITH TWO PEASANT WOMEN

After Gabriel Metsu, Dutch: 1629/30-1667

Two women, one cleaning fish before a stove, the other dozing in a chair over an account book; a cat crouching beside a platter of fish with a copper cauldron and vegetables strewn on the floor.

India wash: 14½ x 13¼ inches

18. FORTRESS ON A LAKE

German School, XVI Century

An elaborate turreted fortress perched on a rocky island with a natural arch over the water; joined to the mainland by a bridge at the right, on which are figures.

Sepia pen drawing: 6¼ x 9½ inches

30 19. ISLE OF CORFU *Joseph Mallord William Turner, R.A., British: 1775-1851*
View of a bay with stone terraces in the foreground and a line of purple mountains in the right middle distance. *Watercolor heightened with white: 8½ x 13½ inches*
Exhibited at the Cleveland Museum of Art, Cleveland, O.

20. CHINESE MILITARY SCENES: PAIR DRAWINGS

65 *William Alexander, British: 1767-1816*
One depicting a row of six Chinese military leaders on a drill ground in front of a walled fort; the other, a populous scene around a bridge spanning a river outside the Great Wall, which is crowned with pagoda towers. One signed. *Watercolors: 9 x 14 inches*

170 21. PORTRAIT OF A LADY

John Downman, A.R.A., British: 1750-1824
Waist-length portrait of a young lady with powdered hair surmounted by a leghorn hat with pink ribbons; wearing a shell pink gown with white fichu. Shaded light blue background. *Oval, pastel: 8¼ x 6¾ inches*
Collection of Mrs. Rita Lydig, New York

40 22. STAGE SCENE IN A PARK

French School, XVII Century
Two actors in black on a stage, before a curtain painted with a comical scene in the Indies; the foreground with trees and flowering shrubs on either side of a winding stream. *Gouache: 9 x 17 inches*

60 23. BACCHANALE BEFORE A TEMPLE OF LOVE

Thomas Rowlandson, British: 1756-1827
A group of nymphs dancing at the foot of a mound crowned by a temple of Love, before a background of trees; under a spreading oak in the foreground, women seated on the ground, drinking and feasting. *Watercolor: 10½ x 16½ inches*

35 24. PORTRAIT OF A LADY

George Engleheart, British: 1752-1829
Full-length standing figure in white lawn robes and rose drapery, before a stone wall and a ruined column. *Pencil and gouache: 11⅜ x 7¼ inches*
Collection of Emile Gross

15 25. THE BURNING OF TROY

Attributed to Charles Le Brun, French: 1619-1690
Greek soldiery and women in groups in the foreground around a wooden horse, with an obelisk at the left and the burning city in the background. *India wash: 14½ x 23 inches*



[NUMBER 26]

26. ROMAN RUINS WITH FIGURES: PAIR DRAWINGS

Hubert Robert, French: 1733-1808

[A.] A youth conversing with a woman mounted on a white horse, standing beside a sculptured fountain; in the background other figures at the foot of a pyramid. [B.] Two men conversing before the ruins of a pedestal and fallen masonry, with a circular Corinthian temple partly concealed by trees in the distance. . . .

10 x 7 inches

[See illustration]

27. MARKET SQUARE, BRENTFORD

Thomas Rowlandson, British: 1756-1827

Groups of farmers and townspeople gathered in a square, animatedly haggling and gossiping, with the tavern of the Three Kings at the right, and the Market Hall in the background.

Pen and watercolor: 11¼ x 17½ inches

28. ST. JANS POORT, HAARLEM

Dutch School, XVIII Century

Depicting a coach crossing a bridge over a canal from a formal park towards an *allée* at the left.

Watercolor: 7¾ x 12½ inches

29. VILLAGE SCENE IN DEVONSHIRE

Thomas Rowlandson, British: 1756-1827

Depicting villagers gathering around two fish vendors outside a tumbledown thatched cottage. Signed.

Pen and watercolor: 5¼ x 8½ inches

30. LANDSCAPE WITH RUINED TOWER

French School, Late XVIII Century

The ruins of a round tower, partly overgrown with green shrubbery, and two ruined portals, on a height.

Gouache, oval: 10¼ x 14½ inches

31. BUSHNELL PARK AND CAPITOL, HARTFORD, CONNECTICUT

American School, circa 1880

View of the Capitol on a Hill at the right, the park filled with figures on bicycles and on foot, with a military band playing near the foreground. A horse-drawn tram and carriages animate the street.

Pencil on tan paper: 24 x 32½ inches

32. LANDSCAPE WITH RUINS AND FIGURES

Attributed to Hubert Robert, French: 1733-1808

Groups of peasant children playing amid fallen masonry beside a pool before a ruined Roman temple. Signed and dated 1773.

Wash drawing heightened with white: 16 x 20 inches

PAINTINGS

33. MARINES: PAIR SMALL PAINTINGS

James E. Butterworth, American: b. 1817

English merchantmen, frigates and a fishing lugger in the Channel off the Dover coast; and American sailing vessels and a frigate off Sandy Hook. One signed.

Panel: 8 x 9½ inches

34. LAKE ERIE

John F. Kensett, N.A., American: 1818-1872

View of the lake with rocky shore at the left, in the hazy light of the setting sun. Signed with initials, and dated '65.

11 x 18 inches

Note: A label beneath the painting indicates that it was presented by the House of Representatives, to John F. Rice, speaker of the session 1864-5.

35. AN ADIRONDACK FOREST

Carleton Wiggins, N.A., and A. F. Tait, N.A.,

American: 1848-1932 and 1819-1905

Wooded landscape with a fallen treetrunk and tangled brush; with three grouse in the foreground. Signed.

20 x 12 inches

36. MOUNTAIN MILL IN WALES

Joshua Shaw, American: 1776-1860

View of a white mill with a water wheel at the left, and the mill-stream seen in the background. Two children are sleeping at the foot of a flight of steps at the right, others unloading a white pack horse in the foreground. Signed twice, and dated 1843.

18 x 25 inches



[NUMBER 37]

37. PORTRAIT OF A LADY

Rembrandt Peale, N.A., American: 1778-1860

1/6 Bust-length figure, looking to half right, of a woman in a gray robe with white fichu, wearing a ruffled white lawn mob cap. Dark background. 30 x 25 inches

[See illustration]

38. YOUNG LADY IN WHITE

John Opie, R.A., British: 1761-1807

90 Half-length seated figure, facing the observer, of a dark-haired young girl in a white lawn *décolleté* robe. 23 x 19 inches

39. HUDSON RIVER LANDSCAPE

American School, circa 1850

1/5 Mountainous shores bordering the wide river dotted with small sailing vessels. Cattle graze on the sloping bank in the foreground, with a house glimpsed among the trees at the right. 26 x 32 inches

100 40. STAGHOUNDS IN A LANDSCAPE *George Morland, British: 1763-1804*
Three hounds pointing in the foreground on the bank of a stream, before a gnarled and
blasted tree growing at the right. In the background, a field bordered by trees and a
thatch-roofed barn. Signed, and dated 1794. 12 x 15 inches

30 41. VIEW OFF SQUIRREL ISLAND, MAINE, AT SUNSET *Frederick Rondel, A.N.A., American: 1826-1892*
Placid blue water of a lake bordered by a high rocky shore at the left, with a beach in the
foreground where figures of men and women in Victorian costumes are sketching and
conversing, others launching a canoe. A white paddle-wheel steamboat approaches across
the water. Signed. 18 x 26 inches

40 42. AWAITING THE FLUSH *William Taylor, British: fl. 1812-1859*
A sportsman in buff and scarlet costume, preceded by two pointers, standing before an
open gate; behind the gate is a groom holding a brown pony. Landscape background
with a house in the distance. 22½ x 24 inches

50 43. STILL LIFE WITH BOOKS AND VIOLIN *American School, circa 1906*
Group consisting of books, music, a violin, a German tankard and pipe, pen, ink, letters
and peaches, on a table covered with a figured cloth. 20 x 35 inches

35 44. LANDSCAPE WITH WATERFALL *Louis M. Eilshemius, American: 1864-1941*
View of a cascade falling irregularly between zigzags of rock, partly concealed by under-
growth; sunset sky above. Signed. 28 x 22 inches

60 45. SNOW SCENE IN GERMANTOWN, PA. *George W. Nicholson, American: 1832-1911*
A village street bordered by gabled houses, under a fresh fall of snow, with children
building a snowman in the foreground, and a figure approaching in a sled. 26 x 20 inches

15 46. WEDDING SCENE *American School, Early XIX Century*
Figures of Puritans, with the bride in a yellow, fawn and blue costume, mounted on a
white ox led by a rustic standing at the left. Wooded background, with a view of a
blue sea in the distance at the right. 26 x 35 inches

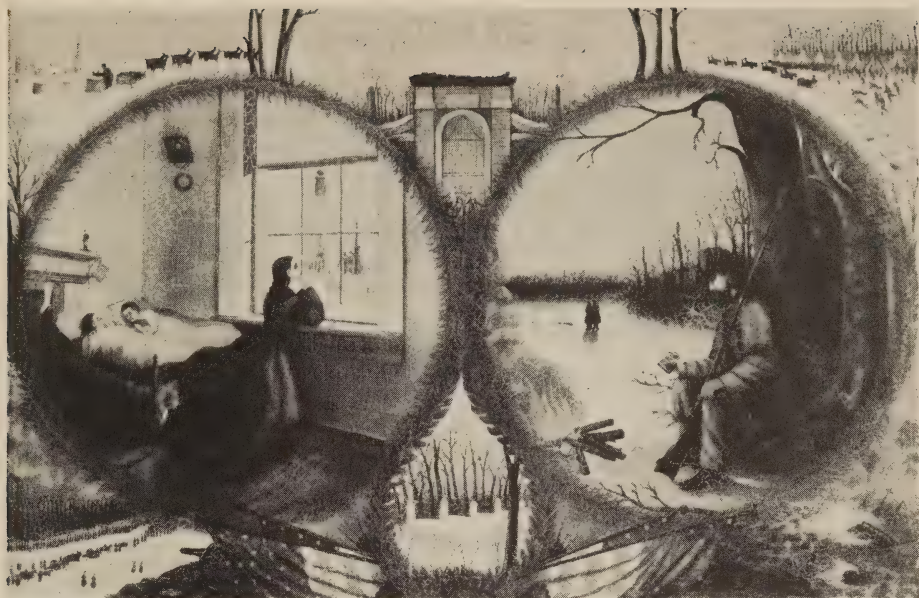
150 47. COURSING: THE DEATH OF THE HARE *J. N. Sartorius, British: 1755-1878*
Two huntsmen in pink coats, one dismounted and holding up the hare out of reach of
the beagles in a depression in the foreground, two riders coming up at the right. 20 x 24 inches

65 48. WINTER STREET SCENE *William E. Winner, American: 1843-1881*
Children playing near the curb of a snow-covered street, two little girls in plaid shawls
watching; adults passing to and fro in the background and, at the left, a woman sweep-
ing steps. Signed. 25 x 30 inches

40 49. DAVID AUGUSTUS COMSTOCK *Samuel Lovett Waldo, A.N.A., American: 1783-1861 and*
William Jewett, A.N.A., American: 1795-1874
Half-length figure to half right, looking toward the observer, wearing a black coat with
high rolled collar and black stock; carrying green gloves in the left hand. Crimson
drapery at the left. Panel: 33 x 25½ inches

Acquired from a descendant of the sitter
From the Ehrich Galleries, New York

Described and illustrated in *One Hundred Early American Paintings*, Ehrich Galleries,
1918, p. 150



[NUMBER 50]

50. CHRISTMAS EVE, '62

Thomas Nast, American: 1840-1902

Vignettes depicting a wife kneeling before a window praying for her soldier husband, with two children asleep in a bed; surrounded by scenes depicting Santa Claus descending a chimney, and a regiment on the march through the snow. A vignette at the right depicts a soldier on guard with a rifle, sitting before a camp fire gazing at a daguerreotype portrait of his wife; surrounded by another scene with Santa Claus, and a ship sinking in a stormy sea. Inscribed above *Christmas Eve '62*.

20 x 45 $\frac{3}{4}$ inches

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

[See illustration]

51. RAILROAD TRAIN CROSSING A BRIDGE

S. Wood, Jr., American: fl. 1850

An early railroad train going round a curve between high wooded cliffs, and crossing an arched stone bridge over a cataract, to enter a tunnel at the right. Signed, and dated 1858.

22 x 30 inches

52. FURLING THE MAINSAIL

American School, XIX Century

Twelve figures of sailors in colorful costumes clinging to a yard on a square-rigged ship, furling sail, the mast and rigging outlined against a moonlit sky. Framed as an oval.

Panel: 30 x 26 $\frac{3}{4}$ inches

53. STUDY FOR THE TRIAL OF KING CHARLES I

Richard Parkes Bonington, British: 1801-1828

80 View of the interior of the Banqueting Hall in Whitehall, with the King seated in a chair at the left before a line of guards, facing the Clerk at the table and the massed judges, headed by Bradshaw, with spectators in the galleries behind; the figures, except for the King, outlined in sepia. Signed with initial B. 26 x 36 inches

60 54. CHINESE PAVILION SCENE

Cantonese School, circa 1810

Depicting a group of ladies and servants in an open pavilion in the right foreground, within the enclave of a mansion with a walled courtyard and trees. 18 x 24 inches

55. PALISADES, NEW YORK

J. W. Hill, American: 1812-1897

75 Two figures of women in scarlet cloaks, standing on the rocky shore of a pool at the foot of a waterfall. High ledges of rock overgrown with trees border the fall. Signed, and dated 1868. 30 x 38 inches

56. PORTRAITS OF CHILDREN: PAIR PAINTINGS

American School, circa 1840

75 Full-length figures of a little girl in pink frock with white pantelettes, standing beside a rose bush; and a boy in a green coat, holding a book, and patting a brown and white dog jumping up at his side. 39 x 28 inches

57. 'TAKE YOUR CHOICE': STILL LIFE WITH BOOKS

J. S. Peto, American: XIX Century

90 A bin full of books with colorful bindings, placed before a light gray wall. Signed. 20 x 30 inches

58. PENNSYLVANIA LANDSCAPE

J. Wolcott, American: fl. 1836

10 Figure on the banks of a lake with an outlet cascading into the foreground. Trees in russet and gold foliage border the shores. Signed, and dated 1836. 20 x 24 inches

60 59. 'ERMYNTRUD'

Clifton Tomson, British: 1775-1835

A gray thoroughbred standing in profile to the left, with a brown and white dog standing nearby. Landscape background, with a thatch-roofed shed bordering the shore of a lake; mountains in the distance. 23½ x 29½ inches

60 60. WESTERN SHIPPING AND JUNKS IN A CHINESE PORT

Circa 1820

45 Square-rigged ships and Chinese junks on the choppy blue water of a harbor bordered by mountainous shores with forts and buildings at left and right. Cloudy blue sky. 16 x 20 inches

60 61. LANDSCAPE WITH HORSEMEN AND PEASANTS

Hendrik Verschuringh, Dutch: 1627-1690

60 Peasants and children before a tumbledown cluster of huts over a stone cellar at the left. One boor is examining the shoe of a gray horse belonging to the nearer of two riders, while children are playing with a goat alarmed by a barking dog. 18 x 22½ inches



[NUMBER 62]

62. A CANDLE-LIT STILL LIFE

Frans Snyder, Flemish: 1579-1657

An owl perched on an open volume resting upon other books placed upon a crimson-covered table. A burning candle at the right is sharply reflected in the plumage of the bird and the still life.

Panel: 20 x 25 inches

Note: Accompanied by a MS authentication by Dr. William R. Valentiner, dated New York, January 21, 1938, stating: "The painting reproduced in this photo is in my opinion a very unusual and interesting work by Frans Snyder, the great still life painter of the 17th century. Especially the red on the table cloth and the yellow of the book bindings are characteristic colors of his palette while his technic can be easily recognized in the fluid manner in which the candlestick and the bird has been executed".

From the Galerie Kleinberger, Paris

Exhibition, Night Scenes, Wadsworth Atheneum, Hartford, Conn., 1940, no. 19

[See illustration]

63. LANDSCAPE WITH HORSES AND CATTLE WATERING

Victor Pillement, French: 1767-1814

Peasants riding horses down to a fort, with cows watering, a third figure, followed by his dog, crossing a rustic bridge towards the higher meadow behind them at the right. Signed.

18½ x 24 inches



[NUMBER 64]

64. INTERIOR WITH MONKEYS EATING AND DRINKING

Flemish School, XVIII Century

An interior with groups of monkeys at various occupations, playing cards in the back-ground and cooking on a spit before a hearth, drinking and eating fruit in the fore-ground, with a figure in a scarlet cape sitting on a high stool at the left.

Cradled panel: 19 x 24½ inches

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

[See illustration]

65. PORTRAIT OF A LADY

Spanish School, XVII Century

Half-length figure, slightly to the left, of a young woman in red gown embroidered in silver with white berthe and jeweled collar with pendant; her hair dressed with jewels and bowknots.

29½ x 23 inches

66. MASQUERADERS AND SPECTATORS OUTSIDE A CHURCH *Dutch School, dated 1607*

View of a square before a Baroque church and Town Hall, with numerous groups of the populace watching the antics of masqueraders dressed as demons. Signed illegibly at lower left.

Panel: 16½ x 23½ inches



[NUMBER 67]

67. PETER THE GREAT STUDYING GEOGRAPHY

Johannes Kupetzky, Hungarian: 1667-1740

An interior with five figures surrounding a table with a punch bowl, lighted by a high window at the left. The young Peter is seated at the right in profile before a terrestrial globe, looking at maps held by his instructor. A dog appears beneath the tablecloth.

44 x 58 inches

Collection Alexandre, Paris

[See illustration]

68. POMONA AND CUPID

French School, XVIII Century

Half-length figure of the Goddess in a white robe, a garland of flowers binding her fair hair; with the infant Cupid at her side holding his finger to his lips.

Pastel: 25 x 21 inches

69. STILL LIFE

Juan Clemente Berardi, Spanish: fl. 1790

Group consisting of wrought marble and bronze urns, nautilus cups, shells, a flintlock pistol, a small globe, etc., on a table covered with an Oriental carpet. Signed on the globe, and dated 1792.

31 x 41 inches



[NUMBER 70]

70. ALEXANDER AND THE FAMILY OF DARIUS

School of Charles Le Brun, French: 1619-1690

130 Alexander and one of his generals standing at the left in armor with scarlet and blue mantles, receiving the beseeching wife and family of Darius kneeling before him, attended by slaves bearing gifts. In the background is a view of a military encampment with a guard halting soldiers armed with spears.

47½ x 72½ inches

[See illustration]

71. CORPS DES GARDES

Attributed to Mathieu Le Nain, French: 1607-1677

60 Seven cavaliers surrounding a table lighted by a candle, the figure at left, in a black cloak, asleep, leaning his head on his arm on the table; the youth at the right wearing a scarlet coat thrown over his shoulder. In the centre background, one of the figures plays a guitar.

20½ x 28 inches

72. MAN IN A BLUE VELVET CAP *Giovanni Domenico Tiepolo, Venetian: 1727-1804*

50 Head and shoulders portrait, leaning forward and looking to half right, of a bearded man in a furred blue velvet cap and cloak of colored satins, holding in his right hand a gold coin.

22½ x 17½ inches

73. ISLAND OF SAN GIORGIO, VENICE

Bernardo Bellotto, Venetian: 1720-1780

270 Gondolas with figures in colorful costumes, moving across the placid blue waters of the Lagoon, before a view of the island church of San Giorgio.

22 x 32 inches

74. HUNTERS AND PEASANTS: PAIR PAINTINGS

Followers of David Teniers the Younger, Flemish: 1610-1690

Glimpses of high ground overlooking wooded country; in one appears a huntsman in red coat carrying a gun, and attended by a servant with two dogs, in the other a weary peasant woman leaning on a staff, followed by a man carrying a sack on his head.

26 x 20 inches

75. APOSTASY OF SOLOMON

Pier Francesco Mola, Italian: 1612-1666

Depicting the king in blue robes and white draperies serving as a priest at an altar, with female attendants, before a golden image; in the background, columns against a night sky.

29½ x 24 inches

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

76. YOUNG GIRL WITH A BASKET OF APPLES

Pietro Rotari, Italian: 1707-1762

A young girl portrayed at half length, seated to half right, resting her arm on a basket of apples placed upon a table, with a rose bud in the foreground. She wears a blue dress, with blue ribbons and flowers binding her hair.

Pastel: 27 x 21½ inches

77. CHILD PLAYING THE HARPSICHORD

French School, XVIII Century

A young girl wearing a green gown and an apron, her hair powdered and dressed with a nosegay, is seated playing a harpsichord. Red drapery in the background.

39½ x 31 inches

78. BACCHANTE WITH A LYRE

Manner of Jacques Louis David, French: 1748-1825

Half-length standing figure of a young girl in *decolleté* white robe and brown cloak, holding a lyre, with a vine wreath over her fair curls.

31 x 24 inches

79. PASTORAL SCENES: PAIR DECORATIVE DESSUS-DE-PORTES

French School, XVIII Century

A youth in mauve jacket and scarlet coat, pouring wine for a lady in a white dress; a couple in scarlet and yellow costume dancing. Landscape background, within cartouche-shaped rococo frame.

43½ x 50½ inches

80. FLOWERS: PAIR STILL LIFE PAINTINGS

Italian School, XVIII Century

Golden urns filled with a mass of tulips, narcissus, dianthus, chrysanthemums, etc. standing on stone plinths; brown background.

26 x 19¼ inches

81. PORTRAIT OF REMBRANDT

After Rembrandt van Rijn

Half-length figure to half right, wearing a brown coat with fur collar and cuffs, and a brown and white cap; the right hand visible. Brown background.

32 x 26 inches

Note: A variation of the portrait of the artist in the National Gallery, London, probably by an eighteenth century artist.

82. THE SEASONS: FOUR PAINTINGS

Attributed to Francesco Albani, Italian: XVIII Century

Depicting groups of laughing naked putti with garlands of flowers; pet lamb and wheat sheaves; grapes in a Bacchanalia; and huddled around a snow-covered hut.

17 x 12 inches

140 83. VENETIAN CANAL SCENE *School of Jacopo Marieschi, Venetian: 1711-1791*
Canal scene with a gondola in the foreground and others moored at the bank; showing
a view of the Piazzetta with the Campanile, the Molo and the Doge's Palace.

25½ x 38 inches

CHINESE PORCELAIN AND POTTERY

30 84. PAIR SMALL YING CH'ING YAO ANIMAL STATUETTES *Sung*
Quaint standing figures of an elephant and *Fu* lion, with lobed vases on their backs,
coated in a bluish white glaze. Have carved teakwood stands. *Height 3¾ inches*

40 85. PAIR PORCELAIN FIGURES OF DOGS *K'ang Hsi*
Quaint seated figure, with delicately sketched gray markings, and iron red collar with
gilded bell pendant. *Height 7 inches*
From D. Katz, Dieren

35 86. TWO PAIRS FAMILLE ROSE PORCELAIN STATUETTES *Tao Kuang*
Pair of kneeling 'happy boys' in flowered robin's-egg blue jackets; standing figure of
Shou Lao in variegated yellow robes; and erect figure of Kuan Yin, on lotus base. Some
repairs and imperfections. [Lot.] *Heights 7 to 8¾ inches*

20 87. FAMILLE ROSE BALUSTER-FORM BEAKER *Late Ch'ien Lung*
Reserved in a diapered rose-pink ground with floral shrubs, and phoenixes perching on
ornamental rockery; turquoise green interior. *Height 9¾ inches*

15 88. BLANC DE CHINE PORCELAIN STATUETTE OF KUAN YIN *XVIII Century*
Standing, gracefully swayed figure in hooded robe, holding a tiny figure in her delicately
modeled hands; on wave-scrolled base. *Height 12 inches*

50 89. TERRA COTTA STATUETTE OF A HORSE *T'ang*
Standing figure, with flat-molded mane; painted white, the saddle and short blanket
with traces of vermilion; on rectangular base. Repaired, as usual. *Height 11 inches*

35 90. FAMILLE VERTE PORCELAIN PLAQUE *K'ang Hsi*
Enameled with figures of an official and three ladies in a garden pavilion; lozenge mark
underfoot. Repaired. *Diameter 15 inches*

100 91. PAIR FAMILLE ROSE PORCELAIN FIGURES OF PHOENIXES *Chia Ch'ing*
Standing phoenix on pierced rustic base, one foot upraised and resting upon a fungus;
delicately modeled and painted in coral red, shades of green and yellow; minor repairs.
Height 15½ inches

[See illustration on page 186]



[NUMBER 92]

350

92. PAIR MOHAMMEDAN BLUE AND TURQUOISE GLAZED STONEWARE
FIGURES OF IMMORTALS

Ming

Standing bearded figures in blue caps and long robes, holding a flute and scrolls, respectively; on pierced rockery base. Invested with a rich Mohammedan blue glaze heightened with turquoise, the faces and hands unglazed. Small repairs. Height $24\frac{1}{2}$ inches

[See illustration]

80

93. PAIR FAMILLE ROSE PORCELAIN JARDINIERES

Ch'ing

Semi-ovoid, decorated in *famille rose* enamels with detached sprays of blossoms and matching leaf-form cartouches, enclosing panels of floral shrubs growing beside ornamental rockery, with bird figures. Diameter 14 inches



[NUMBER 94]

94. PAIR TURQUOISE BLUE GLAZED POTTERY FU-LION STATUETTES *Wan Li*
Seated guardian figures with snarling countenances and curling manes; the female with open mouth, her right foot resting upon her cub, the male with brocade ball. Glazed turquoise blue with Mohammedan blue markings. Some repairs, as usual. Have wood stands. *Height 29½ inches*

Collection of Prince Kung Ching-wang, grandson of the Emperor Tao Kuang, Peking

[See illustration]

140- 95. PAIR OLD IMARI DECORATED PORCELAIN COVERED TEMPLE JARS
Wide-mouthed ovoid vase with domed cover having *Fu-lion* finial; decorated with lambrequin borders, and peonies in a gilded ground reserved with fan-shaped panels of blossoms, fruit and birds. Repaired. *Height 33½ inches*

96. PAIR CLAIR DE LUNE PORCELAIN OCTAGONAL VASES WITH
FAMILLE ROSE FIGURAL DECORATION

Tao Kuang

Chamfered quadrangular vase with incurvate neck; reserved on four sides with bearded figures of Immortals in variegated robes.

Height 15¾ inches

ITALIAN MAJOLICA

97. GUBBIO RUBY LUSTRE SALT CELLAR

Italian, XVI Century

Triangular, with flanged incurvate rim; on valanced base with dolphin-head supports; painted in blue and ruby lustre. Repaired.

Diameter 6½ inches

98. DERUTA YELLOW LUSTRE AND BLUE TAZZA

XVI Century

Decorated with conventional collars enclosing a stellate medallion with an ornamental letter *C*; matching scrollwork reverse, and low foot.

Diameter 8¼ inches

Exhibited at the Lyman Allyn Museum, New London, Conn.

99. FAENZA CASA PIROTA PLATE

XVI Century

Decorated with a cobalt blue border of winged grotesque heads and scrollings, highlighted in yellow, centring a particolored yellow and green roundel with an amor playing a violin.

Diameter 9¾ inches

100. DERUTA YELLOW LUSTRE AND BLUE PLATE

XVI Century

Decorated with an angular cross-hatched border, enclosing a stellate medallion with sacred monogram. Repaired.

Diameter 10 inches

From A. Imbert, Rome

101. CASTEL DURANTE PLATE

XVI Century

Sketched with a medallion and border of armor trophies, in yellow and light blue on a deep cobalt ground.

Diameter 10 inches

102. URBINO TAZZA

XVI Century

Finely painted in brilliant colors with a landscape scene depicting S. Jerome with his lion, reading from a missal; on low molded foot. Repaired.

Diameter 11 inches

[See illustration on page 130]

103. FAENZA DRUG AMPHORA

Early XVI Century

Pear-shaped vase with two scrolled handles, decorated in blue, green and yellow with a medallion portrait enclosed by blue leaf scrolling in an orange ground; above inscription *Zuco Rosato*. Repaired.

Height 12½ inches

104. SIENESE PLATE

XV Century

Decorated with a checkered medallion, enclosed by a border of seven blue leavèss and ochre sunflowers.

Diameter 13½ inches

GOTHIC AND RENAISSANCE WOOD SCULPTURES

105. GOTHIC CARVED AND POLYCHROMED STATUETTE

French, XV Century

Cloaked figure of a donor kneeling in prayer at a *prie Dieu*, with open missal and heraldic escutcheon. Has crimson velvet stand.

Height 14½ inches

106. PAIR CARVED WALNUT PORTRAIT BUSTS

French, Early XVII Century

Of cloaked bearded men, one wearing broad double collar, the other a ruff; minor imperfections.

Height 20½ inches

107. CARVED, GILDED AND POLYCHROMED STATUETTE OF A SAINT

South German, XVI Century

Standing figure in cap and long shirred robe, holding an alms box.

Height 20¼ inches

108. GOTHIC CARVED WALNUT STATUETTE OF S. ANNE

Suabian, Early XVI Century

Erect figure in nun's robe and hood, with arms crossed against her breast.

Height 25 inches

Collection of Dr John Stillwell, New York, 1927

109. PAIR LATE GOTHIC CARVED OAK GROUPS

Flemish, XVI Century

S. Nicholas of Myra, in bishop's robes with crozier, standing beside a tub with three praying figures; and S. Catherine with crown, missal, and sword held over the figure of Maximin at her feet.

Height 24 inches

110. GOTHIC CARVED AND POLYCHROMED WOOD STATUETTE

Franco-Flemish, XV Century

Standing noble in conversational pose, wearing a vermilion cap and mantle, and with a purse hung at the waist of his short tunic. Minor imperfections.

Height 28 inches

[See illustration on page 132]

111. PAIR GOTHIC CARVED WALNUT STATUETTES OF ANGELS

French, XIV Century

Kneeling robed candelabra figures, directed to the left and right, respectively.

Heights 25 and 25½ inches



[NUMBER 112]

150

112. PAIR GOTHIC CARVED WALNUT STATUETTES

Flemish, XV Century

Standing figure with straight hair ending in ringlets, and wearing a long shirred robe, one arm upraised; on molded octagonal base of recent date. Some restorations.

Height 28½ inches

[See illustration]

60-

113. GOTHIC CARVED, GILDED AND POLYCHROMED BAS RELIEF IN NICHE

North Italian, XV Century

Half-length figure of the Madonna adoring the Child, in finely carved Gothic niche with pierced and gilded traceries; some imperfections. In wall vitrine.

Height 33 inches; width 22 inches



[NUMBER 114]

114. GOTHIC FINELY CARVED LINDENWOOD HEAD OF THE VIRGIN

Suabian, Late XV Century

Heroic head, inclined to the left, with long wavy hair and downcast eyes; pierced at top. Mounted on carved rectangular plinth.

Height 21 inches

Note: This important head has been examined by Dr. Otto Wertheimer of Paris and Dr. Alfred Frankfurter of New York, and letters embodying their findings will be given to the purchaser. Dr. Wertheimer describes it as a work of the South German school, executed between 1490 and 1500, probably of the Suabian school and close to the work of the Master of the Blaubeerer Altar. Dr. Frankfurter, in a lengthy analysis, dated May 25, 1936, also places it in Suabia and describes it to the chief pupil of the great sculptor Multscher, the Master of the Tiefenbronner Altar. Dr. Frankfurter adds: "I date this work about 1470-80, and have no hesitation in calling it one of the most



[NUMBER 115]

325- important German Gothic sculptures which have reappeared within recent years, and certainly one of the best in America."

Collection Goldschmidt, Frankfurt

From M. & R. Stora, Paris

[See illustration]

115. GOTHIC CARVED LINDENWOOD GROUP OF THE VIRGIN AND CHILD

French, XIV Century

Seated figure of the Virgin in crowned hood and belted robe with mantle, holding the Child upon her left knee as He fondles a dove. The Virgin's right hand is missing.

Height 36 inches

[See illustration]

115A. CARVED, GILDED AND POLYCHROMED GROUP

Danubian, XVI Century

Armored figure of S. Michael with crozier and shield, his foot upon a prostrate figure of Evil.

Height 41½ inches

116. CARVED, POLYCHROMED AND GILDED STATUETTE OF S. MADELEINE

French, XV Century

Erect figure in bonnet, shirred robe with necklace and long flowing cloak folded over her left arm, the hand holding a cylindrical cup.

Height 43 inches

117. PAIR CARVED, GILDED AND POLYCHROMED FIGURES OF ANGELS

Italian, XVI Century

Standing winged figure in ribbanded robes, holding a torchère; on base ornamented with winged cherub head.

Height 52 inches

118. GOTHIC CARVED OAK STATUE OF THE ANGEL OF THE ANNUNCIATION

French, Early XV Century

Kneeling figure in shirred robe and cloak, his right hand grasping the hilt of a staff; left hand missing.

Height 55 inches

119. CARVED, GILDED AND POLYCHROMED STATUE OF THE VIRGIN

Italian, XVI-XVII Century

Standing figure in gilded russet hood and shirred robe, a blue- and gold-patterned cloak draped over her left arm.

Height 50 inches

ITALIAN AND FRENCH RENAISSANCE FURNITURE
AND WORKS OF ART

120. LIMOGES CHAMPLEVÉ ENAMEL AND COPPER PYX

French, XIII Century

Small cylindrical box with conical cover having crucifix finial; enhanced with bands of lapis blue enamel.

Height 3½ inches

121. LIMOGES CHAMPLEVÉ ENAMEL AND COPPER CRUCIFIXION FIGURE

French, XII Century

Figure of Christ with mural crown and short waist drapery, his arms outstretched; the eyes and drapery folds indicated in blue enamel; traces of gilding. Mounted on green velvet easel.

Height 5½ inches

122. IRON-BANDED WALNUT ALMS BOX

French, XVI Century

Cubic box, mounted with iron rim bands, coin-slot, hasp-lock and bail carrying handle.

Height 6½ inches

123. CARVED, GILDED AND POLYCHROMED WOOD RELIQUARY

Spanish, XVI Century

Of semi-circular form, interrupted by pilasters, and carved with Renaissance grotesques, winged cherub heads and a 'Romyne' medallion.

Height 6¼ inches

124. EMBRIACHI CARVED BONE CASKET

Italian, XIV Century

Sarcophagus-form, inlaid with mosaic borders, and applied with convex bone panels carved with figural ornament. Some imperfections.

Length 7 inches

Collection of Comm. Elia Volpi, New York



[NUMBER 126]



[NUMBER 125]

125. LIMOGES PAINTED ENAMEL PLAQUE

French, XVI Century

Portraying the half-length nude figure of the Magdalene with open missal, before a crucifix, a skull in the foreground. In crimson velvet frame.

8 x 6½ inches

[See illustration]

126. LIMOGES PAINTED ENAMEL PLAQUE OF THE NATIVITY

French, XVI Century

Depicting the kneeling figures of Joseph and Mary before the Infant Christ, within an arcaded temple affording a glimpse of an angel announcing the Birth to shepherds. In crimson velvet frame.

8¾ x 6¾ inches

[See illustration]

127. TWO 'RHODIAN' FAÏENCE PLATES

XVII Century

Enameled in varying shades of blue, green and iron red with curving stems of flowers and a curling lancet leaf; in milk white and pale green grounds, respectively.

Diameters 10¼ and 10 inches

Collection of Thomas Sutton, New York



[NUMBER 128]

128. PAIR LIMOGES PAINTED ENAMEL PLAQUES *French, XVI Century*
 The Crucifixion, with mourners in a star-studded landscape; and The Last Supper, depicting Christ offering food to the disciples; in rosewood frames, mounted with *repoussé* silver borders. 8 x 6 inches

[See illustration]

129. PAIR LIMOGES PAINTED ENAMEL PLAQUES *French, XVI Century*
 The Deposition of Christ, with Joseph of Arimathea enveloping the Savior's body in a shroud; and Pilate Washing his Hands, with Christ being conducted from the court by guards; in rosewood frames, mounted with *repoussé* silver borders. 8 x 6 inches

130. TOLE FIGURE OF A ROOSTER *French, XVII Century*
 Quaint standing figure with imbricated plumage and curling tail feathers; the head looking backward; on wood plinth. Total height 12¼ inches

131. PAIR DELFT BLUE AND WHITE OCTAGONAL VASES

Circa 1700

Decorated in varying shades of blue with leaf collars, and a deep lambrequin border supporting urns of flowers and enclosed by detached sprays of blossoms.

Height 16 inches

132. REPOUSSÉ BRASS PLAQUE

South German, XVI Century

Decorated with engraved borders enclosing a medallion *repoussé* with figures of Adam and Eve and the Serpent.

Diameter 14¾ inches

133. DINANDERIE OVOID WATER PITCHER

Dutch, Early XVII Century

With fixed loop handle, animalistic spout and lower mask boss for a spout.

Height 18½ inches

134. CARVED AND TINTED IVORY CHESS SET

French, XVII Century

In natural and green-tinted ivory, finely turned and carved. With tooled leather case of the period.

Length of case 12½ inches

135. *PAIR CAROLEAN SILVER-PLATED WALL SCONCES

Cartouche-shaped sconce with border of winged cherub heads, supporting two S-scrrolled candle arms. Fitted for electricity.

Height 22½ inches

136. TWO ROMANESQUE SCULPTURED LIMESTONE CAPITALS

French, XII Century

Carved with two tiers of volutes pierced with leaf scrolls.

Height 13½ inches

137. THREE SCULPTURED LIMESTONE CAPITALS

French, XVI Century

Pair corner capitals with egg-and-dart abacus supported by strapwork volutes springing from acanthus leafage; the other cartouche-shaped, the facing carved with acanthus. [Lot.]

Lengths 30 and 28½ inches

From the old Hôtel de Ville, Paris

138. PAIR DINANDERIE SEVEN-LIGHT TABLE CANDELABRA

Flemish, Late XVI Century

Slender baluster shaft supporting a central *bobèche*, and six *ajouré* scrolled candle arms with hexagonal sockets; on matching scrolled tripod base.

Height 24 inches

From Tavernier, Paris

139. TURNED CHESTNUT STOOL

French, XVI Century

Octagonal seat and splayed legs with box stretcher; loose seat cushion covered in home-spun fabric, worn.

35

140. PAIR WROUGHT IRON TABLE CANDELABRA

French, XVII Century

With three scrolled and foliated candle arms with cresset tops, springing from a central pierced vasiform shaft surmounted by a tiered and rose-garlanded coronet.

Height 31½ inches

152-

141. CARVED WALNUT MODEL OF A PULPIT WITH ARCHITECTURAL CANOPY

Italian, XVII Century

Miniature pulpit with Baroque spiral stair, enclosed by a back panel with pilasters, and arched dome canopy supported on Corinthian columns; on paneled base.

Height 46 inches; width 23½ inches

130

142. HENRI II CARVED WALNUT CAQUETEUSE

French, XVI Century

Rectangular paneled back carved with leafage, straight open arms and shaped seat, on chamfered quadrangular legs, joined by a box stretcher; small repairs.

35

143. CARVED WALNUT DANTESQUE CHAIR

Italian, XVI Century

Folding curule frame carved with imbrications and rosettes, the back panel and seat in crimson floral damask and embroidered velvet. Reconditioned.

35

144. PAIR HENRI II WALNUT PRIE-DIEUX

French, XVI Century

Semi-circular top on four splayed and turned columnar supports resting upon rail stretchers with kneeling platform.

60

145. LATE GOTHIC CARVED OAK CHEST

Flemish, Early XVI Century

Small oblong chest carved upon the front with two demi-figures in round-arched niches, below a frieze inscription; the sides with linenfold panels.

Height 24 inches; length 35 inches

55



[NUMBER 146]

146. SET OF FOUR LOUIS XIII TURNED WALNUT AND
NEEDLEPOINT SIDE CHAIRS

French, Early XVII Century

Upright arched and canted back, and seat covered in blue and buff floral needlepoint of the period; on baluster-turned and blocked legs joined by raised front and lower recessed stretchers. Some restoration.

[See illustration of two]

147. TWO TURNED WALNUT SIDE CHAIRS

Italian, XVII Century

Arcaded spindle backs with quadrangular supports; seats in ruby and apricot velvet, much worn; on turned and blocked legs joined by box stretchers; repaired.

From Luigi Grassi, Florence



[NUMBER 148]

TERRA COTTA BUST OF THE SAVIOR: NUMBER 370

148. CARVED AND PARCEL-GILDED WALNUT CASSONE *Umbrian, XVI Century*
Oblong molded and hinged top, the front carved and parcel-gilded with a panel of spiral gadroons, flanked by mascarons. Minor restorations.

Height 20 inches; length 5 feet 8 inches

[See illustration]

149. THREE WALNUT STATE CHAIRS IN CRIMSON CISELÉ VELVET

Italian, Late XVI Century

High oblong back, seat and rails covered in wine red and old gold *ciselé* velvet; frames with flat arms on turned supports, and plain quadrangular legs with bar bases carved with dolphin heads.

Collection of J. Pierpont Morgan, New York

150. TWO WROUGHT IRON AND BRONZE FALDISTORIA

Italian, XVI Century

Incurvate folding frame with bronze ball finials; one with wine red velvet loose seat cushion and green damask side panels.

From G. Volterra, Florence

151. CARVED WALNUT OCTAGONAL TABLE

Italian Renaissance

Octagonal top above an ogee leaf-carved frieze with single small drawer, on bulb-turned shaft and molded octagonal base.

Height 25 inches; diameter 21 inches

152. CARVED AND GILDED CIRCULAR WALL MIRROR

Italian, XVI Century

Circular frame elaborately carved with beribboned floral garlands and huge Baroque foliations.

Diameter 36 inches

153. REPOUSSÉ SILVER AND SILVER-PLATED SANCTUARY LAMP

Italian Baroque

Repoussé with a frieze of cherub heads and three angels, whose upspread arms are joined to the suspension chains, the lower body *repoussé* with festoons of flowers. Fitted for electricity.

Diameter 40 inches

Collection of Helen Hay Whitney, Parke-Bernet Galleries, Inc, 1946

154. PAIR LOUIS XIII TURNED WALNUT SIDE CHAIRS IN

EMERALD GREEN SILK DAMASK

French, XVII Century

Oblong back and seat covered in antique emerald green silk floral damask, one worn; plain molded frame on baluster-turned and blocked supports with conforming stretchers. Restored.

Collection of Edith Kingdon Gould, New York

155. HENRI II WALNUT OCCASIONAL TABLE

French, XVI Century

Oblong top, above a valanced frieze with ball pendants and single end drawer; on slender turned legs with connecting stretchers, repaired. *Height 26 inches; width 22 inches*

156. CARVED AND POLYCHROMED WOOD CHEST

North Italian, XVI Century

Oblong hinged top, the front carved with arcaded panels and rosettes; shows traces of painted scrollings and gilding on a vermillion ground. Small repair.

Height 27½ inches; length 58 inches

Collection of Armand Wertheimer, Lucerne

157. THREE WALNUT AND LEATHER ARMCHAIRS

Spanish, XVII Century

Quadrangular frame with scrolled open arms and bar stretcher having geometric piercings; back and seat in leather of rich brown patina; some imperfections.

158. WALNUT AND BONE INTARSIA CABINET À DEUX CORPS

Venetian, XVI Century

Upper section with molded cornice over a frieze, and drop front opening to small drawers and a central cupboard, flanked by carved gables; the lower section with two cupboard doors; on scrolled bracket feet. The whole richly inlaid in bone in the Certosina technique with star, rosette and scroll patterns. Height 5 feet 8 inches; width 49 inches

[See illustration]

159. CARVED AND GILDED ARMORIAL PEDESTAL

Roman, XVII Century

Carved in high relief with three seraph heads and boldly projecting scrolls centring the arms of the Barberini family; on serpentine base. Minor imperfections.

Height 42 inches

160. DINANDERIE CHANDELIER

Dutch, Early XVII Century

Knopped baluster-form shaft surmounted by a figure of a wild man riding an eagle, and supporting a circle of scrolled and leaf ornamented candle arms with spired finials.

Diameter 32 inches

161. SET OF FIVE LOUIS XIII TURNED WALNUT AND NEEDLEPOINT SIDE CHAIRS

French, XVII Century

High rectangular back and seat covered in floral *gros point* of the period; frame with turned and blocked supports and rail stretchers.

162. CARVED WALNUT CENTRE TABLE

Italian, XVI Century

Oblong top, above a paneled frieze with two drawers and rosette-carved dies; on turned and stop-fluted columnar legs with box stretcher.

Height 30 inches; length 41½ inches

From Stefano Bardini, Florence

163. CARVED WALNUT CREDENZA

Italian, XVI Century

Oblong top with echinus-carved molding, over a plain frieze, the front with two paneled cupboard doors flanked by pilasters developing three bracket feet. Some restorations.

Height 50 inches; length 6 feet 3 inches



[NUMBER 158]

50 164. HENRI II SCULPTURED WALNUT CABINET *Ile de France, XVI Century*
Oblong top, over a fluted frieze and upper section fitted with a pair of cupboard doors above a small drawer, flanked by stiles carved as sphinxes and extending as freestanding supports into the recessed and paneled lower section; on molded base with bun feet. Front and sides richly carved with grotesques, *gaines*, trophies and escutcheons.

Height 5 feet 2½ inches; length 58 inches

[See illustration]

100 165. PAIR LOUIS XIII CARVED WALNUT AND NEEDLEPOINT ARMCHAIRS

Flemish, XVI Century

Tall arched back and seat covered in floral *gros point*, the back with a *petit point* cartouche depicting figures in garden landscapes; open scrolled arms, and turned and blocked underframing.

166. GOTHIC CARVED WALNUT CASSONE

North Italian, XV-XVI Century

55 Oblong hinged top, the front applied with three lozenge panels and carved with fenestrations. Minor imperfections.

Height 20 inches; length 5 feet 8 inches

70 167. PAIR GOTHIC WROUGHT IRON TORCHÈRES

French, XV Century

Spiraled standard on tripod base, and supporting four liliiform candle prickets.

Height 57 inches

From Tavernier, Paris

168. PAIR GOTHIC WROUGHT IRON TORCHÈRES

French, XV Century

Similar to the preceding. Together with a Gothic wrought iron tripod pricket torchère. [Lot.]

Heights 57 and 47 inches

From Tavernier, Paris

169. PAIR LOUIS XIV WALNUT AND NEEDLEPOINT STATE CHAIRS

French, XVII Century

170 High arched back and seat covered in floral *gros point* worked in colors with urns of blossoms, the backs centring *petit point* cartouches worked with figures from the *Commedia dell' Arte*; frame with scrolled open arms and stretchered supports. With restorations.

35 170. INLAID WALNUT DANTESQUE CHAIR

Venetian, XVI Century

Folding X-frame inlaid with borders of a stellate tile pattern; back panel and seat of crimson and gold-brocaded velvet.



[NUMBER 164]

171. TWO CARVED WALNUT FRIEZE RELIEFS

Flemish, Early XV Century

Finely carved with ten bas relief groups depicting scenes from the life of the Virgin, between the columns of a Gothic castellated arcade, and mounted on olive green velvet.

Height 17 inches; lengths 6 feet and 6 feet 6 inches

172. PAIR PAINTED WOOD TORCHÈRES

Florentine, XV Century

With quadruple flaring stems supporting a plinth-form crown depicting the Virgin and Child, S. John the Baptist, and saints; wrought iron tripod stands.

Height 6 feet 4 inches

173. SCULPTURED AND INLAID MARBLE WALL FOUNTAIN

Florentine, XV Century

Architectural type, with half-round typanum inlaid with rose marble, and enclosed within an arched pediment and foliage cresting; supported upon a pair of square pilasters with Corinthian type capitals and inlaid with *vert antique* marble, enclosing a central slab with bas relief Medusa mask, above a shallow semi-circular trough resting upon the finely modeled figure of a spread eagle. *Height 8 feet 10 inches; width 49 inches*

Note: This important fountain, which exhibits the extraordinarily close fidelity of *quattrocento* sculpture to the Roman originals, is by a follower of Benedetto da Maiano (1435-1489).

[See illustration]

174. LOUIS XIII WALNUT AND CUT VELVET ARMCHAIR

Flemish, XVII Century

Spool-turned and blocked frame; back and seat covered in old gold and blue cut velvet, worn; some restorations.

175. HENRI II CARVED WALNUT CHEST BENCH

French, XVI Century

Oblong paneled back carved with grotesques, open arms, doubly hinged seat; paneled front enclosed by quadrangular supports.

Length 6 feet

176. THREE CARVED BEECHWOOD FOLDING MONASTERY CHAIRS

Italian, XVI Century

With slatted X-frames, the arched back panels variously carved with geometric ornament; one repaired. [Lot.]

177. FLORENTINE WROUGHT IRON STROZZI LANTERN

Hexagonal lantern wrought with trellised panels of quatrefoil motives, and surmounted by a crocketed dome wrought with floral stems.

Height 5 feet



[NUMBER 173]

178. JACOBEOAN CARVED OAK HIGH-BACK WAINSCOT CHAIR

English, Early XVII Century

25 Tall arched and paneled back carved with a central lozenge medallion, scrolled open arms, and turned and blocked supports with box stretcher. Some repairs.

179. CARVED WALNUT MINIATURE BED AND TWO CHILD'S CHAIRS

French and Italian, XVII-XVIII Century

90 Louis XV doll's bedstead carved with leaf and shell motives; inlaid walnut and needle-point child's chair; and a Tyrolese child's *sgabello*. Some imperfections. [Lot.]

180. PAIR WROUGHT IRON AND BRASS ANDIRONS

✓ With fluted brass knob and ball finial, on octagonal shaft with scrolled trestle base.

Height 23½ inches

{END OF FIRST SESSION}

202/5

SECOND SESSION

Thursday, January 23, 1947, at 8 p.m.

CATALOGUE NUMBERS 181 TO 284 INCLUSIVE

PAINTINGS AND DRAWINGS

CONSTANTIN GUYS

FRENCH: 1805-1892

181. *PROFILE PORTRAIT OF A LADY*. Full-length figure of a woman standing in profile to the left, in fashionable attire with trailing gown and bustle, and head-dress trimmed with a plume.

Ink wash: 9 x 6¼ inches

GIOVANNI BOLDINI

ITALIAN: 1845-1931

182. *PORTRAIT OF A GIRL*. Half-length figure seated in profile to the left, reading a newspaper spread out before her. Signed at lower left BOLDINI.

Black crayon: 11½ x 8¼ inches

HENRI DE TOULOUSE-LAUTREC (Attributed to)

FRENCH: 1865-1901

183. *AT THE MARKET*. A peasant and two women, one in a striped blouse, conversing with a figure appearing in profile at the left. Signed at lower right with monogram HTL.

Pen and India ink and colored chalks: 11¾ x 8¾ inches

Note: Possibly an early drawing by Toulouse-Lautrec.

OSKAR KOKOSCHKA

AUSTRIAN: B. 1886

184. *INTERIOR WITH TWO FIGURES*. A woman reclining on a sofa, reading, and a man writing at a circular table in the light of a window at the right. Signed at lower right KOKOSCHKA.

Pen and India ink on tan paper: 14 x 18½ inches

CONSTANTIN GUYS

FRENCH: 1805-1892

185. *CES DAMES ET CES MESSIEURS*. Two women, scantily clad, standing in the foreground, looking to the right; other figures grouped in the background, with a couple embracing at the right.

Ink wash: 8¼ x 10¼ inches

JEAN LOUIS ERNEST MEISSONIER

FRENCH: 1815-1891

186. *MEISSONIER AT WORK*. Depicting the artist seated facing the observer, leaning his drawing board on the corner of a table as he sketches. Reddish brown background. Signed at lower right with monogram EM.

Watercolor on gray paper: 10½ x 8 inches

Collection of Emile Sperling, Paris

Recorded and illustrated in Vallery C. O. Gréard, *Meissonier, His Life and His Art*, 1897, p. 211

ROBERT NANTEUIL

FRENCH: 1623-1678

187. *PORTRAIT OF LOUIS XIV.* Bust-length portrait, facing the observer, of the monarch in high full-bottomed periwig and white cravat.

Black chalk heightened with white on buff paper: 20¼ x 17½ inches

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1692-1769

188. *VIRGIN AND CHILD WITH SAINTS.* Enthroned figure of the Virgin holding the Child, with five figures of saints worshipping at the foot of her throne. Signed at lower right TIEPOLO.

Sepia wash: 10¾ x 7¾ inches

Collection of C. Bellingham Smith, Esq., London

Recorded and illustrated in Detlev Baron von Hadeln, *The Drawings of G. B. Tiepolo*, 1928, no. 98

Collection of Dan Fellows Platt, Englewood, N. J.

From F. Kleinberger & Co., New York

GIOVANNI DOMENICO TIEPOLO

VENETIAN: 1727-1804

189. *THE HOLY FAMILY.* S. Joseph seated in the foreground, with a spade at his feet, with arms outstretched reaching towards the Child held by the Virgin. Behind them is the youthful S. John leaning on a staff. Dated 1767.

Sepia wash: 6 x 4½ inches

Collection of Dan Fellows Platt, Englewood, N. J.

From F. Kleinberger & Co., New York

POMPEO GIROLAMO BATONI

ITALIAN: 1702-1787

190. *PORTRAITS OF ARTISTS: SET OF SIX CRAYON DRAWINGS.* Bust-length portraits of Luca Giordano, Alessandro Tiarini, Caracci, Velasquez, Federico Barocci, and a self portrait. Framed with captions.

5½ x 4¼ inches

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

GIOVANNI BATTISTA PIAZZETTA

VENETIAN: 1682-1754

191. *PORTRAIT OF A BOY.* Head and shoulders portrait of a child in a gray and white jacket, with a cap perched on the side of his head, holding a bowl in both hands.

Crayon heightened with white on tan paper: 14 x 10¼ inches

GIOVANNI BATTISTA TIEPOLO (Attributed to)

VENETIAN: 1692-1769

192. *NUDE.* Standing figure of a nude nymph leaning against a draped pedestal, looking to half right, holding a vine of oak leaves, with a wreath lying on the ground at her feet.

Pen and ink and sepia wash: 10¾ x 6¾ inches

CONSTANTIN GUYS

FRENCH: 1805-1892

193. *GOING TO MARKET.* A young woman in a striped blue and gray gown, with a bonnet trimmed with flowers and blue streamers, holding up her skirt and walking to the left, carrying a basket on her arm.

Watercolor: 12¼ x 8¼ inches

CLAUDE GILLOT

FRENCH: 1673-1722

194. *HARLEQUIN*. A masked figure dressed in a harlequin costume, bending and touching his cap with the right hand; standing on a terrace before a view of landscape with distant mountains and twilight sky.

14½ x 11 inches

Collection Thibault-Sisson, Paris

From the Galerie Kleinberger, Paris

FRENCH SCHOOL

XVIII-XIX CENTURY

195. *CHINESE MUSICAL FESTIVAL*. Chinese figures of men and women, dancing and playing musical instruments before a potentate seated on a canopied throne.

In the background, a park landscape with pagodas.

17½ x 23½ inches

PIETRO ROTARI

ITALIAN: 1707-1762

196. *PORTRAIT OF A LADY WITH A FAN*. Bust-length figure to half left, of a young woman with powdered hair dressed with a nosegay of pink flowers, wearing a gray gown with blue and rose trimming. She inclines her head, looking towards the observer, shading her face with a fan.

18 x 14¾ inches

ROBERT LEVRAC TOURNIERES

FRENCH: 1668-1752

197. *THE CHASE OF ATALANTA*. Figures said to be of Madame de Pompadour and Louis XIV depicted as Atalanta and Hippomenes holding a golden apple, racing along the shore of a lake seen in the background. Signed at lower left R. TOURNIERES, and dated 1711.

Cradled panel: 13¾ x 18½ inches

From F. Kleinberger & Co., New York

ARTHUR F. TAIT, N.A.

AMERICAN: 1819-1905

198. *LOST IN THE SNOW*. A shepherd in a brown jacket and a black and brown sheepdog struggling through deep snow on a hillside, coming onto four lost sheep. Snow-covered trees in the background. Signed at lower left A. F. TAIT, and signed on back of panel and dated 1878.

Panel: 17 x 13¾ inches

Collection of Mrs A. T. Stewart, New York

Described and illustrated in Edward Strahan, *The Art Treasures of America*, 1879, pp. 47-8, illustrated p. 48



[NUMBER 199]

FRANCIS WHEATLEY, R.A.

BRITISH: 1747-1801

199. *THE VILLAGE BETROTHAL*. A youth in fawn and gray costume and a maiden in white and green frock standing before a country parson who is seated at the left by the entrance to a cottage. In the distance, a landscape with the spire of a church at the right.

13½ x 11¾ inches

Note: With MS authentications by Mr C. J. Holmes, dated London, June 27, 1931, and by Mr W. Roberts, dated May 4, 1929, which will be given to the purchaser. The latter writes: "This is a typical example of the many rustic and domestic scenes—the most famous of which are the Cries of London—which Wheatley painted expressly for the purpose of being engraved. This particular picture, which comes from the Tennant collection, is very familiar to me, though I cannot find it mentioned, at least under the above title, in my monograph on 'Francis Wheatley, R.A.', 1910. I feel sure that it has been engraved, and I may have it recorded under some other title. It is obvious that the rustic swain has brought his sweetheart to the village parson and is asking him to marry

them—as will be noticed he is pointing with his outstretched left hand to the church which is seen in the distance. Altogether, it is a most attractive little transcript of eighteenth century rural life in England".

From the Tennant Collection

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

[See illustration]

BRITISH SCHOOL

CIRCA 1780

200. *PORTRAIT OF A LADY*. A young woman in a mulberry gown and black lace-edged scarf, standing before a dressing table, adjusting a wide-brimmed blue and white hat, and pointing with her right hand to the mirror. A man stands by an open door at the right. Light gray background.

Panel: $11\frac{3}{4} \times 10\frac{1}{2}$ inches

EUGENE FRANCOIS MARIE JOSEPH DEVERIA

FRENCH: 1805-1865

201. *TROUPE AMBULANTE*. Actors on a stage, with three musicians playing an energetic tune, and a couple dancing. A monkey holding an apple sits on a box in the left foreground. The heads of spectators appear at the right. Signed at lower left v. DEVERIA, and dated 1860.

18 x 22 inches

JANUARIUS ZICK (Attributed to)

GERMAN: 1733/5-1797

202. *CHEESE VENDOR*. A peasant woman seated beneath a striped canopy weighing cheeses in a pair of scales, with a young woman in red jacket, carrying a basket on her arm, standing before her. At the right, a couple are conversing. A dog stands in the foreground at the left. A woman carrying a basket of linen on her head approaches from the background.

27 x 25 inches

JEAN ETIENNE LIOTARD (Attributed to)

SWISS: 1702-1789

203. *PORTRAIT OF A GENTLEMAN*. Head and shoulders portrait, looking to half left, wearing a white shirt open at the neck, with a dark gray mantle and peacock blue velvet beret.

Oval: $21\frac{1}{2} \times 17\frac{3}{4}$ inches

90
FAUSTINO BOCCHI

ITALIAN: 1659-1742

204. *INTERIOR WITH DWARFS: SATIRE ON THE INQUISITION*. Sedate figures of dwarfs in red, white, gray and black costumes, one filling in a document at a table, another with the keys of the jail, carrying a jug on his shoulder, another with a flintlock gun, and a magistrate handing a paper to a culprit. Above the culprit, an active figure is suspended from the gallow's rope. 28½ x 35¾ inches
Exhibited at the Wadsworth Atheneum, Hartford, Conn.

160
GIUSEPPE GAMBARINI

BOLOGNESE: 1690-1725

205. *PORTRAIT OF THE ARTIST*. Portrayed at bust-length to half-right, wearing a green coat trimmed with fur and a plumed gray hat; holding a palette in the left hand. Blue sky background. 22 x 16 inches

Illustrated in the Art News, March 30, 1940, p. 8

240
PIER LEONE GHEZZI

ITALIAN: 1674-1755

206. *ANIMAL GROTESQUES PLAYING CARDS AND BOWLS*. Open air scene, before a tavern at the right, with a duck and a hen quarreling beside a table of refreshments, other animals playing bowls and nine-pins in the foreground, and a cat and a dog playing cards on the top of a tree stump. 26¼ x 36 inches

Collection of Eugène Odeschalchi, Paris

100
CORNELIUS JANSSENS VAN CEULEN

DUTCH: 1593-1664

207. *LADY IN RED GOWN*. Waist-length figure to half left of a young woman with fair hair falling in curls to her shoulders and ornamented with a jewel. She wears a red satin gown with oval neck outlined in blue. Gray-green background. 27½ x 22 inches

100
ANTHONIE PALAMEDESZ

DUTCH: 1600-1673

208. *A CAVALIER*. Elegant figure in buff coat with lace sleeves and lace-edged falling lawn collar, a fawn cloak wrapped about him, and wearing a plumed cavalier's hat. Gray-brown background. Panel: 15¼ x 10¼ inches

From F. Kleinberger & Co., New York

FLEMISH SCHOOL

XVIII CENTURY

209. *MONKEY PAINTER AND SCULPTOR: PAIR PAINTINGS*. [A.] A monkey artist in blue robe and hat, seated in a red chair, holding a palette and looking admiringly at his work propped upon an easel. [B.] An energetic sculptor in scarlet jacket and fur-trimmed hat, hammering away at a bust of a lady.

Panel: 9½ x 7¼ inches

JACOB ROTTENHAMMER

GERMAN: 1564-1623

210. *THE VISITATION*. Depicting S. Elizabeth in aubergine and green robes and the Virgin in crimson gown with blue cloak, meeting at the head of a flight of steps before an archway. Joseph stands in the left foreground leaning to place a pack on a rock; at the right is a woman in saffron and blue gown, carrying a basket of fowl.

On copper: 17½ x 13¾ inches

GIACOMO CERUTI

BRESCIAN: fl. 1750

211. *ALLEGORY OF THE CITY OF BERGAMO WITH A HARLEQUIN FAMILY*. View of the fortified town of Bergamo in the distance surrounded by open green country; with a family group occupied at domestic tasks in the foreground, a figure in harlequin costume sitting beside a boiling pot, a woman kneading bread at the left, and three children playing. An infant flying angel carries a *cartellino* inscribed *Bergamo*.

Octagonal panel: 23¼ x 24¼ inches

Note: Bergamo was annually the scene of the largest fair in Italy, and the home of the Harlequin.

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

Exhibited at the Addison Gallery, Phillips Academy, Andover, Mass.

ESAIAS VAN DE VELDE

DUTCH: 1590-1630

212. *NOBLES AND LADIES FEASTING*. A terrace before a château with groups of figures by a fountain, the groups in the foreground seated around a table with refreshments, playing musical instruments and singing. *Cradled panel: 14 x 18¼ inches*

From the Galerie Kleinberger, Paris

SEBASTIAN VRANCX

FLEMISH: 1573/8-1647

213. *THE AMBUSCADE*. Mounted cavaliers attacked by knights in armor at the edge of a wood in the middle distance, with a rustic in a red coat, followed by a dog, running across the foreground. *Panel: 17 x 21¾ inches*

Note: Accompanied by a MS certificate by Prof. Dr. W. Vogelsang, stating that the above painting is a characteristic work by Sebastian Vranx.



[NUMBER 214]

HENDRIK VAN AVERCAMP

DUTCH: 1585-1663

214. *WINTER LANDSCAPE WITH SKATERS*. Animated figures skating and riding in a sleigh on the frozen surface of a river; the shores bordered by the houses of a village with a church at the left seen through the bare branches of trees. An arched bridge spans the river in the hazy middle distance. Signed at lower left with monogram H A.

Panel: 15½ x 22 inches

Note: Accompanied by a certificate signed by Dr W. R. Valentiner, dated New York, June 27, 1941, which states "... The charming composition is influenced by the elder Peter Breughel, but shows at the same time in the atmospheric treatment of the distant view the developed style of landscape painting characteristic of the early part of the seventeenth century ... "

Collection of P. van Cortlandt van Wyck, New York

Collection of Ann van Cortlandt van Wyck Wells, New York

Collection of Schuyler van Cortland Hamilton

From F. Kleinberger & Co., New York

Exhibited at the Society of Liberal Arts, Joslyn Memorial, Omaha, Neb.

Retrospective Exhibition of Landscape Painting, Wadsworth Atheneum, Hartford, Conn., 1931, no. 15

[See illustration]

CASPER NETSCHER

DUTCH: 1639-1684

215. *PORTRAIT BELIEVED TO BE OF THE ARTIST*. Portrayed at bust length to half left, looking towards the observer, with curled brown hair falling to his shoulders; dressed in a black doublet with white lace cravat and gray mantle. Within a painted acanthus framework. *Cradled panel: 9¼ x 8½ inches*

Note: With a MS authentication by Dr William R. Valentiner, dated Detroit Jan. 24, 1936, stating that in his opinion the painting is "a charming work by *Caspar Netscher*".

PETER PAUL RUBENS (Attributed to)

FLEMISH: 1577-1640

216. *HEAD OF AN OLD MAN*. Head and shoulders portrait of a bearded man with white hair, facing half right and looking slightly downwards; wearing an oval-necked black robe. Brown background. *Panel: 5 x 3⅞ inches*
From the Galerie Kleinberger, Paris

MASTER CLOSE TO ANTONIO ALBERTI FERRARESE: 1390/1400-C. 1449

217. *TWO SAINTS: PAIR PANELS*. Standing figures of female saints, one in gray cloak and lavender robe with white wimple, holding a scarlet gospel; the other, S. Agnes in a pale green gown with blue cloak, holding a lamb in her arms. Gold backgrounds, with *bulino* halos. *Panel: 9¾ x 3¼ inches*

Note: The above are considered by expert opinion to be very close to Antonio Alberti da Ferrara. Cf. the panels by him illustrated by Van Marle (*q.v.*).

Collection of Count Pálffy, Hungary

Compare Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1927, vol. VIII, pp. 283-ff.

SANO DI PIETRO

SIENESE: 1406-1481

218. *MADONNA AND CHILD*. Bust-length figure of the Madonna in crimson gown and blue hooded mantle, with the Child in a white tunic and patterned crimson cloak, supported at her left. Gold background, with heads of saints appearing at upper left and right; *bulino* halos. *Cradled panel: 16¼ x 11¾ inches*

Note: Accompanied by a MS authentication by Dr Wilhelm von Bode, dated Berlin, March 28, 1924, in which he states that the painting is a very characteristic work by Sano di Pietro, of his best period, is very well-preserved, and still has a magnificent old Renaissance frame.

A MS certificate by Dr George Gronau, dated San Domenico da Fiesole, August 26, 1926, also accompanies the painting.

LELLO DA VELLETRI

PERUGIAN: XV CENTURY

219. *MADONNA AND CHILD*. Full-length figure of the Madonna in aubergine and brown robes, seated on a brocaded scarlet cushion in a landscape surrounded by trees, holding a flower, with the nude Child on her knee playing with a bird. Gold background, with God the Father appearing at upper left. *Panel: 13 x 9 inches*

Note: Dr Georg Gronau, in an authentication, dated San Domenico di Fiésolo, July 2, 1927, writes of the above (translation): "The photograph on the reverse is of a painting well known to me, by a central Italian master from the first half of the quattrocento who belonged to the circle of Gentile da Fabriano. It is mentioned by the author of the large book on Italian paintings, R. van Marle, Vol. VIII, p. 425, published as a work of *Lello da Velletri* by whom the only known picture is an altarpiece in the Gallery of Perugia. The comparison with that picture, which, by the way, is very well preserved, makes this attribution very plausible, but this painting stands out on account of its greater charm pointing to the schools of Fabriano which were influenced from the North".

Collection of Prince Fabrizio Massimo, Rome

Described and illustrated in Raimond Van Marle, *The Development of the Italian Schools of Painting*, 1927, vol. VIII, p. 420, illustrated fig. 272

TOMMASO DA MODENA

MODENESE: 1325-1379

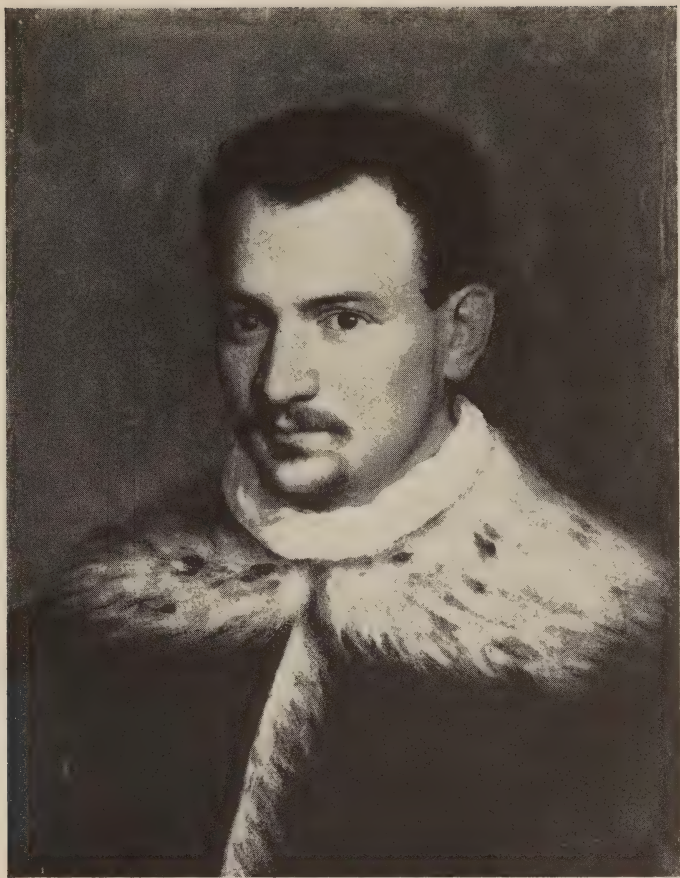
220. *SCENES OF THE RESURRECTION: SERIES OF FOUR PANELS*. Depicting Christ in a scarlet mantle, rising from the tomb, with a sleeping guard; Jesus telling the women that Galilee is the meeting place; the disciples receiving the great commission; and S. Thomas touching the wound of Christ. Framed together, mounted with antique green velvet. *Panels, each: 7¼ x 3½ inches*

From Lucien Demotte, New York

NORTH ITALIAN SCHOOL

XVI CENTURY

221. *PORTRAIT OF A LADY*. Bust-length portrait of a young woman turned slightly to the left and looking towards the observer, wearing a square-necked black gown with white partlet and goffered collar, with a crucifix and necklace of coral and gold. Light gray-brown background. *18 x 14 inches*



[NUMBER 222]

200

JACOPO PALMA (Called IL GIOVANE)

VENETIAN: 1544-1628

222. *PORTRAIT OF A YOUNG MAN*. Bust-length portrait, slightly to the left, of a bearded young man with dark hair; wearing a black coat with fur collar and white neck cloth. Shaded brown background.

21 x 16 inches

Note: Accompanied by a MS authentication by Dr Herman Voss, dated Berlin, January*22, 1929.

From Joseph Stransky, New York

[See illustration]



[NUMBER 223]

GIOVANNI BATTISTA PIAZZETTA

VENETIAN: 1682-1754

223. *VIRGIN IN PRAYER*. The Madonna depicted at half length, with hands folded in adoration, and looking downwards to half left. She wears a rose gown and blue mantle covering her hair, with a brown wimple falling over her shoulders. Brown background.

25 x 20 inches

Collection of Dan Fellows Platt, Englewood, N. J.

From F. Kleinberger & Co., New York

[See illustration]



[NUMBER 224]

700

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

224. *MADONNA AND CHILD*. The youthful Madonna portrayed at bust length leaning to the left and looking downwards at the Child Whom she holds in the curve of her arm, wrapped in a white cloth. The Virgin wears a brown wimple partly covering her dark hair, with crimson gown and blue mantle.

Oval: 19 x 16 inches

Note: With a MS authentication by Prof. Lionello Venturi, dated New York, June 1, 1944, which reads: "This painting is in my opinion, a characteristic work by *Gian Battista Tiepolo* (1696-1770). The affectionate expression of the Madonna, the beauty of the Child, the splendor of coloring, the vivacious contrast of light and shade, show Tiepolo at his best. Its style is very close to that of Tiepolo's altarpiece in the church *I Gesuati* in Venice. The date of this painting must be about 1750".

[See illustration]



[NUMBER 225]

375

MASTER WITH THE PINK

Swiss: fl. c. 1490-1501

225. *PORTRAIT OF A LADY*. Half-length figure to half left, of a young woman wearing a black gown with brown sleeves and a transparent white partlet, with a transparent organdy hood covering her hair. Both hands are visible, one resting on a parapet, the right hand holding a carnation. Brown background.

Arched panel: 10½ x 7¾ inches

[See illustration]



[NUMBER 226]

CORNEILLE DE LYON

FRENCH: c. 1520-1576

226. *COMTE DE NANTEUIL*. Bust-length portrait, looking to half left, of a bearded figure wearing a black coat trimmed with brown fur, showing a white shirt, and a black flat cap trimmed in gold. Apple green background. Inscribed above *Le Comte de Nanteuil*. Panel: 6 x 5 inches

Exhibited at the Rijksmuseum, Amsterdam, 1936, no. 100

Exhibited at the California Palace of the Legion of Honor, San Francisco

[See illustration]



[NUMBER 227]

FLEMISH SCHOOL

CIRCA 1500

227. *MADONNA AND CHILD*. Half-length figure of the youthful Madonna in crimson gown and blue cloak partly covering her fair hair. She stands to half right, holding the Child in a white tunic, leaning her cheek against His head, as He rests sleepily on her breast. Gold background *piqué* in red, with gold halo.

Panel: 8½ x 6 inches

Note: The type of the Madonna is similar to the ones given to the Master of the Magdalen Legend by Winkler and Tombu. See Jeanne Tombu, *Le Maître de la Légende de Marie-Madeleine*, *Gazette des Beaux Arts*, November 1929, Ser. 6, vol. 2, p. 263, fig. 3.

Judging from the background, the picture probably originates from the school of Louvain.

Collection of Frank J. Mather, Jr

[See illustration]



[NUMBER 228]

BERNART VAN ORLEY

FLEMISH: 1491-1542

228. *S. BERNARD OF CLAIRVAUX*. The saint portrayed at waist length to half left, in Benedictine habit, his hands folded in prayer and holding a crozier, an emblem of one of the bishoprics which he refused. He stands within a painted gold framework, before a peacock blue background.

Cradled panel: 15¾ x 9¾ inches

Note: This portrait was originally on the reverse of the panel representing the *Story of S. John the Baptist* [Cat. no 236], and has been cut apart and framed separately. Similar portraits were on the reverse of the Mortimer Schiff panels belonging to the same altarpiece, as well as the pendant to the *S. John*, the *S. Helena in Rome* [see note to Cat no 236].

From F. Kleinberger & Co., New York

[See illustration]



[NUMBER 229]

NARDO DI CIONE

FLORENTINE: fl. 1345-1366

229. *MADONNA AND CHILD WITH SAINTS AND ANGELS*. Enthroned figure of the Madonna seated before a scarlet, gold and black cloth-of-honor held by angels. She wears a rose gown and ermine-lined blue cloak, and supports the Child on her left arm Who is wrapped in a scarlet and yellow mantle. In the foreground are figures of S. John the Baptist and S. Barbara at the left, S. Paul and S. Apollonia at the right, with angels in flowered pink gowns, holding lilies, kneeling at centre. Gold background.

Arched cradled panel: 29 x 19½ inches

[See illustration]



[NUMBER 230]

650- MASTER I.A.M. OF ZWOLLE (After) DUTCH: CIRCA 1500
 230. *THE CRUCIFIXION*. Depicting Christ on the Cross between the two thieves, with the mourning Virgin at the left supported by S. John the Evangelist in scarlet robe, and the Magdalen kneeling at the foot of the cross; behind them, a throng of citizenry and centurions. Landscape background, with tiny figures of horsemen, soldiers and rustics on winding roads. *Tempera on voile de lin, mounted on panel: 26 x 18½ inches*

Note: The above was apparently used as a religious processional banner of which very few are still preserved due to their fragile nature. The composition is taken directly from an engraving of the period by the artist known as the *Master I.A.M. of Zwolle*.

Collection Nardus, Suresnes, Paris
 From the Galerie Kleinberger, Paris

[See illustration]



[NUMBER 231]

MASTER OF RIBAUCOURT

FRENCH: XVII CENTURY

231. *THE LUTE PLAYER*. Half-length figure of a man in light green doublet trimmed in scarlet, with white lawn falling collar, wearing a brimmed black hat with scarlet plume. He stands to half right, looking toward the observer, and playing a lute. Dated at lower right *Ào 1623*.

Cradled panel: 30¼ x 23½ inches

Note: With signed authentications by Dr Max J. Friedländer, dated Berlin, November 20, 1928, by Dr. Wilhelm von Bode, dated June 21, 1928, and Dr Gustav Glück, dated Vienna, December 4, 1928, which will be given to the purchaser.

From F. Kleinberger & Co., New York

Exhibited at the Berkshire Museum, Pittsfield, Mass.

[See illustration]



[NUMBER 232]

FRANÇOIS CLOUET (Attributed to)

FRENCH: XVI CENTURY

232. *PORTRAIT OF A LADY*. Bust-length portrait to half left, of a fair-haired young woman portrayed looking towards the observer, wearing a black velvet gown with slashed sleeves showing a scarlet and white striped filling, with a coral red partlet and cap embroidered with pearls. A high goffered ruff frames her face.

Panel: 18 x 13 inches

Note: With signed authentications by Dr Max J. Friedländer, dated Berlin, November 20, 1928, by Dr Wilhelm von Bode, dated June 21, 1928, and Dr Gustav Glück, dated Vienna, December 4, 1928, which will be given to the purchaser.

Dr. Friedländer writes (translation): "The painting reproduced on the reverse is an excellent French portrait of the period of about 1560 and belongs to the group of paintings which are generally attributed to François Clouet". Dr Bode writes that he believes the portrait to be a genuine and excellent work by François Clouet, especially beautiful on account of its coloring and preservation. And Dr. Glück also believes the painting to be a characteristic work by Clouet, mentioning its artistic quality and dainty execution.

Painted about 1560

[See illustration]

DOSSO DOSSI (GIOVANNI LUTERO) (Attributed to)

FERRARESE: 1479-1542

233. *PORTRAIT OF A LADY IN A GREEN ROBE*. Half-length figure to half right of a dark-haired young woman seated before a window with her hands folded in her lap, the left hand visible. She wears a square-necked green gown with shirred white partlet, and a knotted gold chain as ornament; her hair almost covered with a gold and white turban. A landscape with green hills and a church are seen through the window at the right.

Cradled panel: 25 x 19½ inches

[See illustration]

500
625-
FLORENTINE MASTER, CLOSE TO BICCI DI LORENZO

EARLY XV CENTURY

234. *THE CRUCIFIXION*. The Crucifixion with the Savior upon the Cross surrounded by four miniature figures of flying angels. Below are the three mourning Marys and the Magdalen kneeling on the foot of the Cross, with S. John the Evangelist in crimson cloak standing at the right. Gold background. Crocketed arched frame.

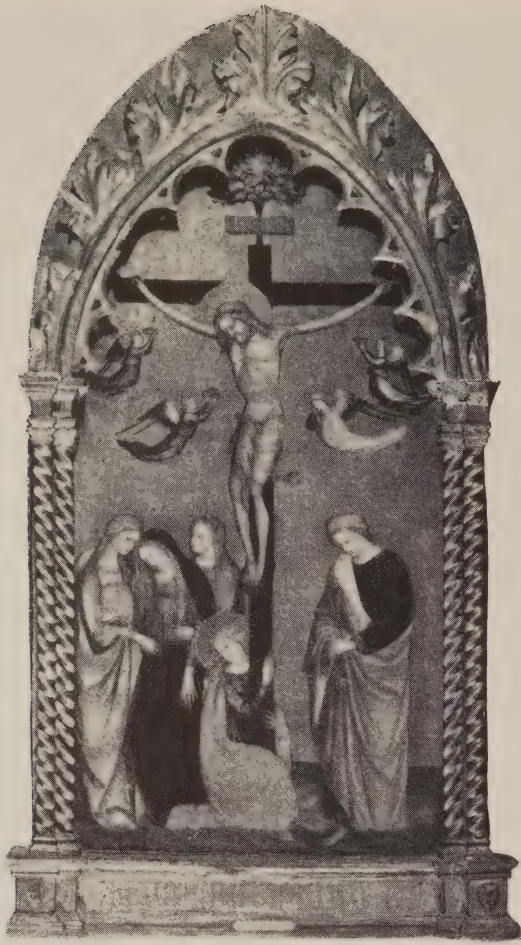
Total height, panel: 45½ x 21½ inches

Note: Accompanied by a MS certificate by Dr Richard Offner, dated Nov. 24, 1936, and a letter from Dr Hans Gronau, dated Hampstead, February 10, 1937. Dr Offner writes: "The Crucifixion with Mary, Magdalen, John the Evangelist, two holy women and four angels is the work of a Florentine painter working early in the fifteenth century. The panel was painted about 1430 in the proximity of Bicci di Lorenzo, with whom the painter of the

[Continued]



[NUMBER 233]



[NUMBER 234]

Number 234—Concluded

Crucifixion must have had close contacts. This painter, for whom no name has yet been found, is a master of considerable charm and gravity and the Crucifixion, a work of considerable poetic feeling".

The letter from Dr Gronau reads (translation) : "I beileve that it is fairly early work of the painter, painted around 1410. The closest resemblance to it is a triptych in S. Ambrogio in Florence (illustrated in Van Marle, ix, p. 9). Most characteristic seems to me the head of the saint, left of the observer, next to Maria; the other heads are a bit weaker and more 'elegante' as one generally finds with Bicci. Anyway, Bicci seems to be the correct attribution. I am sending the photograph on to Florence, and will let you know what M. Vater thinks of it. . ."

Collection of the Rev. Dr. Robert J. Levin, Rome

Collection of W. Lorenz, Paris

From the Galerie Kleinberger, Paris

[See illustration]



[NUMBER 235]

DEFENDENTE DI FERRARA

LOMBARDIAN: fl. c. 1510-1535

235. *THE NATIVITY*. The Virgin, in blue mantle and crimson gown, at full length kneeling in adoration before the nude Christ Child lying on a white drapery in the right foreground; S. Joseph standing behind her in amber and gray robes. Architectural background with figures of the approaching shepherds.

Cradled panel: 47¼ x 22¾ inches

Note: Accompanied by a MS authentication by Dr Wilhelm von Bode, dated July 3, 1923, which reads as follows (translation): "Your adoration of the Child on panel, which was the side wing on an altarpiece, seems to me a characteristic painting by Defendente di Ferrara, who painted it around 1515/20. It is an especially good, colorful, and well-preserved painting by this Lombardian painter, by whom similar paintings are in the gallery in Turin and in other places in Lombardy".

[See illustration]

BRONZINO (ANGELO ALLORI)

FLORENTINE: 1502-1572

236. *PORTRAIT OF A NOBLEMAN*. Three-quarter-length figure of a man in doublet seated to half left, with the left hand on his knee, resting the right arm on a black mulberry-covered table. A green drapery covers the window sill in the background before a view of cloudy sky.

Cradled panel: 43½ x 34½ inches

Note: Accompanied by a MS authentication by Prof. W. Suida, dated New York, April 22, 1944, stating that the portrait is, in his opinion: "a characteristic original by Angelo Bronzino. The great Florentine portrait painter followed here a type of composition which he had varied for instance in the famous portrait of a lady in the Turin Gallery. It has to be mentioned that, while Angelo Bronzino's name is often connected with Florentine portraits of that period, his genuine works are rather rare . . ."

[See illustration]



[NUMBER 236]

BERNART VAN ORLEY

FLEMISH: 1491-1542

237. *THE STORY OF S. JOHN THE BAPTIST*. Scene outside the prison door, with Herod's executioner standing over the body of S. John the Baptist, placing the Saint's head on a charger held by the daughter of Herodias who stands at centre in a blue gown and crimson turban, attended by a maiden in a crimson robe; at the right are two figures of musicians in contemporary dress. The feast on Herod's birthday is depicted at upper right, with Herodias' daughter dancing before Herod to the accompaniment of the same musicians. In the background are figures surrounding an open fire, and Gothic ruins beyond an archway.

Cradled panel: 25¼ x 29½ inches

Note: Dr Max J. Friedländer (v.l.) records the above panel, stating that it is one of a pair of wings to an altarpiece that had recently appeared on the Amsterdam and New York art markets. The other wing, the *S. Helena in Rome* (see Friedländer, *v.l., nachtr.* xxvi), was acquired for the Museum at Brussels. The painting was executed, according to Dr Friedländer (in a certificate, which will be given to the purchaser), about 1513. Companion panels from the same altarpiece were in the Mortimer Schiff collection, New York.

1050 From F. Kleinberger & Co., New York

Exhibited at the Toledo Museum of Art, Toledo, O., 1935, no 30

Exhibited at the Cleveland Museum of Art, Cleveland, O., 1936, no 85

Recorded in Max J. Friedländer, *Die Altniederlaendische Malerei*, 1924, vol. xiv, p. 112

[See illustration]



[NUMBER 237]



SCHOOL OF REGENSBURG

LATE XV CENTURY

238. *FOUR SAINTS: PAIR WINGS OF AN ALTARPIECE.* The right wing with figures of S. Augustine in bishop's robes with crimson dalmatic and green cape, holding a gospel and a heart pierced with arrows; and S. Philip, the Holy Apostle of Galilee, with his emblem the Greek cross, wearing a crimson cloak.

The left wing with S. Wolfgang, Bishop of Regensburg, known by his hatchet and model of a church, and at the right S. James the Elder, with pilgrim's staff and shell on his hat, wearing a crimson mantle.

The figures standing on a tessellated floor in the vaulted aisle of a church, before arched windows with Gothic tracery.

Cradled panel: 58 x 19 3/4 inches

Note: An account of the above paintings by Dr Hirshhoff, dated St. George, April 14, 1937, gives the following opinion as to attribution (translation): "... A comparison with the altar-piece of St. Wolfgang forces one to think that parts of the New York panels are made by Friedrich Pacher, the brother of Michael, who painted outer wings of the St. Wolfgang's altar-piece. The two New York panels may be attributed to his work (Friedrich's) in conjunction with Rueland Frueauf".

From F. Kleinberger & Co., New York



[NUMBER 239]

800-

PALANQUINOS MASTER

CASTILIAN: fl. 1475-1500

239. *ISAIAH*. Half-length figure of the prophet, standing to half right behind a parapet, holding an inscribed banderole which curves in scrolls about his head; wearing a scarlet coat with saffron-lined green mantle, and a jeweled green and scarlet cap. His right hand rests on a parapet beside a green book. Incised gold background. Inscribed on the parapet *El es Isiais Rei*.

Cradled panel: 30 x 23½ inches

Note: The above painting since publication by Prof. Chandler R. Post (*v.i*) has been cleaned, and Prof. Post has written in addition to what has been published concerning

[*Continued*]

the painting, the following interesting account which will be given to the purchaser: "Many thanks for the fine photograph of the cleaned panel. It is very interesting to have the inscription on the parapet revealed. Since the words on the scroll are from the book of Isaiah, the great likelihood would be that he is here represented and that the inscription beneath would so state (although there are a few instances in Spanish painting where certain prophets are enveloped with scrolls containing verses from other prophets). The inscription on the base is in Spanish not in Latin like the inscription on the scroll. I read it: *El es Isiaís (or Esiaís) Rei*. (Rei being an old Spanish spelling for Rey). 'He is Isaiah, King'. It is not uncommon in Spain of the fifteenth and sixteenth centuries to denominate the Hebrew prophets as kings, as if they belonged to the line of Hebrew monarchs. An outstanding example is the retable by Pedro Berruguete at Becerril de Campos, where both Ezekiel and Isaiah are accompanied by inscriptions calling them kings. Such misspellings as Isiaís or Esiaís for Isaias are also frequent in Spanish inscriptions of the period. Letters are often run together as we should have to suppose them to be at the beginning of the word Isiaís. I am sure that the name of Esekiel is nowhere hidden in the inscription".

A MS authentication of Prof. August L. Mayer, dated October 17, 1935, also accompanies the painting.

From the Galerie Kleinberger, Paris

Described and illustrated in Chandler Rathfon Post, *A History of Spanish Painting*, 1938, vol. VII, part 2, p. 843, illustrated p. 845, fig. 340

[See illustration on preceding page]

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

240. *S. TECLA LIBERATING THE CITY OF ESTE FROM THE PESTILENCE*. Depicting the Saint in yellow and white mantle, kneeling with hands folded, praying to a vision of God the Father appearing in the skies above supported by angels carrying the orb. Behind her is a weeping figure, and, at her side, a victim of the plague brought for her miraculous cure. Landscape background with a view of the city of Este in the distance.

31 x 17¼ inches

Note: Antonio Mendez Casal (*v.i.*) writes of the above painting: "A short time ago a brilliant sketch by Giambattista was discovered in Madrid; it is a sketch for the artist's large altar panel in the church Santa Maria delle Grazie in Este, which originated in 1757. The sketch has meanwhile passed into the possession of the discriminating collector D. Felix Bois. This work as also the four pictures mentioned above probably belonged to the estate left by Domenico Tiepolo". Pen studies for the same altar were in the Orloff collection.

Collection of D. Felix Bois, Madrid

From the Galerie Kleinberger, Paris

Golden Gate International Exposition, San Francisco, 1940, no. 168

Described by F. J. Sanchez-Canton, in "Varia", 1929, pp. 137-8

Described and illustrated in Antonio Mendez Casal, *Zu Tiepolo*, Pantheon, July 1932, p. 224, illustrated p. 226

[See illustrated]



[NUMBER 240]

241. *BACCHANAL BEFORE THE TEMPLE*. A bacchanalian dance, with ten figures grouped before a classic temple. Among them, is a half-nude nymph with her back to the observer, in yellow and rose draperies, seated in the centre foreground with a satyr at her side, and a youth lying asleep on her knees. She holds a cup for a boy in a deep mazarine blue mantle who is pouring wine. Behind these, a nymph and a faun, the latter with cymbals, dance to the sound of a pipe played by a youth standing at the right, leaning against a tree. At the left, three nude infants are playing around a large vase at the foot of a statue of Pan over which a saffron yellow mantle has been draped. A brilliant blue cloudy sky is seen behind the temple, with a view of a sea at the right.

31½x 39½ inches

Note: Accompanied by an authentication by Dr Walter Friedländer, dated New York, April 1939, stating: "The Bacchanal before the Temple reproduced on the reverse is a famous composition by Nicolas Poussin and was known to us only by an engraving by J. Mariette, 1688 (Andresen no. 367) until its rediscovery here. Probably it is the same which is mentioned in Smith Catalogue No. 217 belonging to the collection of Mr David Bevan. The composition of the painting is exactly the same as in the engraving, the whole treatment especially the colouring is very typical of the manner of N. Poussin of the middle thirties of the XVIIth century.

"There are two drawings belonging to this painting; one (somewhat earlier than the painting) in Windsor, the other closer to the composition in Chantilly".

Mr. Friedländer goes on to say in regard to this painting in a letter dated January 12, 1940: "... The composition is certainly one of the most outstanding among the Bacchanales of Poussin. The early study at Windsor Castle and a later one at Chantilly indicates that the problem of bacchanalian dances before a severe doric architectural scheme was a subject which occupied the mind of the artist for some time.

"The contemporary biographer of Poussin, the secretary of the Academy, Felibien, who really only mentions the significant and important works of the artists and not the full oeuvre, describes the picture, and certainly Mariette, the famous connoisseur who engraved this painting in 1688, only would have done so because of its importance.

"It is in my opinion next to the three Bacchanales painted for Cardinal Richelieu and the National Gallery 'Bacchanale and dance' the most important composition by Nicolas Poussin in this genre".

Painted about 1635

Collection of the Earl of Liverpool

Collection of David Bevan, Esq.

Collection of Lady Lane, Carlton Hall, Suffolk

From F. Kleinberger & Co., New York

Golden Gate International Exposition, San Francisco, Calif. 1940, no. 214

Exhibited at the Portland Art Association, Portland, Ore., 1940

Exhibited at the Society of Liberal Arts Joslyn Memorial, Joslyn, Omaha, Neb., 1942

Described in John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1837, vol. VIII, p. 115, no. 217

Described in Andre Felibien, *Entretiens, sur les Vies et sur les Ouvrages des plus excellens Peintres*, 1685, vol. IV, no. 146

Described in Andresen, *Nicolaus Poussin*, 1863, no. 367

Described in Emile Magne, *Nicolas Poussin, Premier Peintre du Roi*, 1914, p. 199, no. 28

Described in E. S. Siple, *Art In America*, Burlington Magazine, May 1940, p. 168

Engraved by J. Mariette, 1688 (Andresen no. 367)



[NUMBER 241]



[NUMBER 244]

VENETIAN SCHOOL

XVIII CENTURY

244. *LANDSCAPE WITH FIGURES*. Brilliant blue cumulus sky above the hilly shores of a river, populated with groups of houses surrounded by low trees. A figure appears in the left foreground, walking towards the river bank, and two figures are seen on the water in a skiff.

29½ x 40¼ inches

Note: Accompanied by a MS authentication by Dr W. Suida, dated New York, Jan. 16, 1943, which reads: "At first sight this effectual hilly landscape, painted on canvas 29½ x 40¼ inches, suggests Guardi's authorship. The hill in the middle, the clouds above show all the characteristics of Francesco's brushwork. Some details of the front parts of the picture, as well as the small figures dispersed on the hill and in the boat seem to be the work of the older brother Giovan Antonio Guardi."

"According to the researches of G. Fogolari and G. Fiocco, Francesco lived at his brother's house, where he had his workshop even after Gio. Antonio's death (1760), and was greatly influenced by his art. Our beautiful landscape painting is of extremely great interest for an intimate knowledge of the Venetian Settecento-period".

[See illustration]



[NUMBER 245]

1600 -

JEAN BAPTISTE JOSEPH PATER

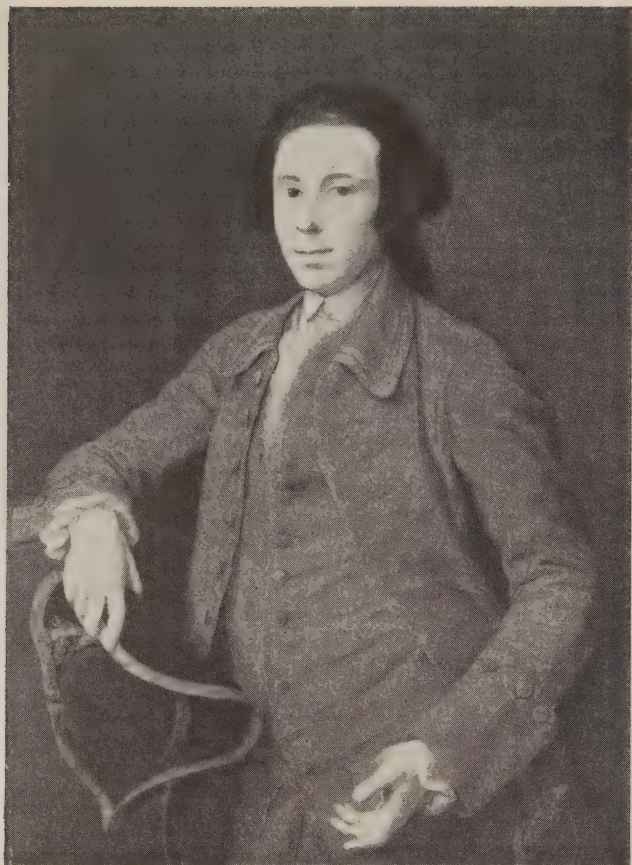
FRENCH: 1695-1736

245. *BAL CHAMPETRE*. A scene in a park before the palace at the right, with a group of ladies and gallants in colorful green, rose, white and scarlet costumes watching a minuet performed by a youth in yellow and a maiden in olive green and mulberry buffant gown. Tall trees screen the blue sky in the background. 23½ x 29 inches

From the Widener Collection, Philadelphia

Described and illustrated in Florence Ingersoll-Smouse, *Pater*, 1928, p. 55, no. 238, illus. p. 137, fig. 71

[See illustration]



[NUMBER 246]

POMPEO GIROLAMO BATONI

ITALIAN: 1702-1787

246. *PORTRAIT OF A GENTLEMAN IN SCARLET COSTUME*. A young man portrayed at three-quarter length standing to half left, resting the right arm on a high pedestal at the side, and carrying in the right hand a gold-braided black tricorne; he wears a scarlet coat and waistcoat with lace jabot and cuffs. Shaded green background. Signed at lower left BATONI, *pinxit*, and dated *Roma anno 1773*. 39 x 28½ inches
Collection of John Reeve, Esq., Bradley Oaks, Lancs.

From F. Kleinberger & Co., New York

[See illustration]

KAREL DU JARDIN

DUTCH: 1622/5-1678

247. *LANDSCAPE WITH SHEPHERD, CATTLE AND SHEEP*. A shepherd mounted on a gray horse, following a flock of sheep with cattle, and a pack donkey carrying a lamb, fording a shallow stream which crosses the foreground. At the left, a barking dog. In the background, a sloping green hillside with a small house at the summit.

23 x 26½ inches

Note: With a MS certificate by Dr Ludwig W. Abels.

Collection of Charles H. Turner, Litchurch, Derby

CORNELIS DE VOS

FLEMISH: c. 1585-1651

248. *PORTRAIT OF A CHILD*. A little girl in a white satin frock and Dutch cap is seated on a crimson cushion before a column and red drapery. She holds an apple, and reaches towards a brown and white spaniel jumping up at her side. In the background, a view of a park with statuette and the arches of a veranda.

39 x 31½ inches

From Joseph Leger & Son, London

JACOB WILLEMSZ DE WET

DUTCH: c. 1610-1671

249. *TRIUMPH OF MORDECAI*. Depicting Mordecai, crowned and wearing the royal apparel, led by Haman through the streets on the King's white horse, proclaimed by the populace, with pages carrying the train of his wine red mantle, and an attendant following bearing the royal sceptre. In the background, a view of a harbor and bridge, with a church on the shore at right. Signed at lower left, J. DE WET.

Panel: 23¼ x 32½ inches

From the Galerie Kleinberger, Paris

PIETER HUYS

FLEMISH: fl. 1545-1571

250. *PEASANT REVEL*. Interior of a tavern with festive figures drinking, and amorous couples surrounding a table with refreshments, a youth in blue and white in the right foreground holding bagpipes. Inscribed above *Al Volensoet*. 40 x 54½ inches

Note: Accompanied by a MS authentication by Prof. Vogelsang, dated August 29, 1935, which reads (translation): "... a peasants' drinking bout; in the right foreground a bagpipe player with a woman. According to the opinion of the undersigned, this painting is a work of the rarely found master from the school of Hier. Bosch, *Pieter Huys*".

From the Schaeffer Galleries, New York



[NUMBER 251]

HENDRIK TERBRUGGHEN (Attributed to)

DUTCH: 1588-1629

251. *LADY PLAYING A LUTE*. Three-quarter-length figure of a young woman in a green dress, singing and playing a lute, with an open music book placed on a table at her side beside a lighted candle; the candle partly concealed by a crimson drapery hanging at the left.

38 $\frac{3}{4}$ x 31 inches

Exhibition, Caravaggio and the Caravaggisti, Durlacher Galleries, New York, 1946

no. 13

[See illustration]



[NUMBER 252]

525-
BARTOLOMMEO MANFREDI

MANTUAN: 1572-1605

252. *THE DICE PLAYERS*. Four figures in an interior lighted from the left, gambling with dice; one a youth in yellow doublet with a sword at his side seated in the right foreground; a knight in armor standing; two other figures in buff coats with cuirasses behind the sculptured pedestal upon which they are playing. 30 x 25½ inches

Note: With a MS authentication by M. Louis Réau dated Paris, June 25, 1936 in which he states (translation): "... There exists indeed in the Gallery at Dresden a picture by this master of card players in a guard-room where the same models are to be found: for example, the young man seated in profile, the soldier with a helmet, leaning on his lance. The likeness in the accessories is still more striking and equal to a signature: the same sword carried the same way, the same antique pedestal serving as a gaming table with a decoration in bas relief and an ornamental frieze of the same vigorous quality. Less crowded with

[Continued]

Number 252—Concluded]

episodic figures than the picture in the Museum at Dresden, this very picturesque and delightful group is in our opinion one of the best compositions by B. Manfredi".

Exhibition of Paintings of the Sixteenth, Seventeenth and Eighteenth Centuries, Amherst College, Mass. 1937, no. 6

Exhibition of Italian Baroque Painting, California Palace of the Legion of Honor, San Francisco, 1941, no. 69

Exhibition, Caravaggio and the Caravaggisti, Durlacher Galleries, New York, 1946, no. 7

Compare Hermann Voss, *Die Malerei des Barock in Rom*, n.d., p. 98

[See illustration on the preceding page]

ABRAHAM HENDRICKSZ VAN BEYEREN

DUTCH: 1620-1690

253. *STILL LIFE: FISH*. Various fish placed in a green bowl and in a tilted colander, with oysters at the right, and a cat approaching a wooden tray filled with smaller fish in the foreground. A view of open sea at the left.

Octagonal cradled panel: 25 x 37 inches

155
From Julius Weitzner, New York

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

JOOS DE MOMPER

FLEMISH: 1564-1635

253A. *LANDSCAPE WITH FIGURES*. View of a lake surrounded by rugged mountainous shores with a church surmounting a high cliff at the right. Cranes fly before the cliff between two waterfalls. In the foreground, groups of travelers in colorful costumes are resting, conversing on a road.

700-
Cradled panel: 19½ x 37 inches

Companion to the following

Collection of Achillito Chiesa, New York, 1925, (as by Jan Tilens)

700 JOOS DE MOMPER

FLEMISH: 1564-1635

254. *HARBOR SCENE*. Small sailing vessels in a harbor with a port town seen on the shore in the middle distance. Groups of figures animate the curving shore of a bay, with three armed soldiers escorting two prisoners across the foreground. At the right, a château surmounts a cliff.

Cradled panel: 19½ x 37 inches

Companion to the preceding



250 [NUMBER 255]

WILLEM VAN MIERIS

DUTCH: 1662-1747

255. *MASQUERADE*. Interior of a boudoir with a lady in gold-embroidered purple gown seated before her dressing table attended by a maid, a harlequin figure and a youth in brown doublet stand at the right beside a tapestry chair. The scene lighted by a flaming torch held by a youth in the centre foreground; a dog lies on a chair at the left.

21½ x 25 inches

Collection Van Gelder, Brussels

Exhibition, Night Scenes, Wadsworth Atheneum, Hartford, Conn., 1940, no. 27

275 [See illustration]

PORTUGUESE SCHOOL

XVII CENTURY

256. *DUKE OF BRAGANZA, GOVERNOR OF CHILE*. Portrayed at bust length to half right in armor with a broad white collar edged with lace, and with a dark cloak over the left shoulder. Neutral background; within a painted oval. 30 x 25½ inches

Companion to the following

Collection of Don F. L. Stagg y Caamano, New York, 1938

Collection of F. Schnittjer & Son, Parke-Bernet Galleries, Inc, 1943

PORTUGUESE SCHOOL

XVII CENTURY

256A. *DUCHESS OF BRAGANZA*. Bust-length figure, slightly to the left, in black gown with slashed sleeves and wide collar edged with vandyked lace trimmed with scarlet rosettes, with a plumed and jeweled black hat; within a painted oval.

30 x 25½ inches

Companion to the preceding

Collection of Don F. L. Stagg y Caamano, New York, 1938

Collection of F. Schnittjer & Son, Parke-Bernet Galleries, Inc, 1943

SEBASTIEN BOURDON

FRENCH: 1616-1671

275
1800
257. *CHRIST AND THE LITTLE CHILDREN*. The Savior seated on a parapet surrounded by the children, with two beseeching mothers kneeling at his side. Before Him are His disciples, in robes of white, scarlet, blue and yellow, rebuking Him. Other figures of women in mazarine blue, pink and gray costumes, bringing their infants, approach from the background at the left. In the distance, classic buildings, beneath a brilliant deep blue sky filled with luminous clouds.

40 x 52½ inches

Note: A smaller preliminary version of this composition with slight variations is in the Musée du Louvre, Paris.

Collection of Robert Frank, Esq., Bristol

Exhibition of French Art, 1600-1800, Bristol Museum and Art Gallery, Bristol, 1938, no. 3 A

Exhibition of Masterpieces of Art, New York World's Fair, New York, 1940, no. 63

Described in Walter Pach, *Catalogue of European and American Paintings, 1500-1900* (Masterpieces of Art), 1940, p. 48, no. 63

[See illustration]



[NUMBER 257]

FRANCOIS BOUCHER AND ATELIER

FRENCH: 1703-1770

258. *ADORATION OF THE MAGI*. The three Kings in blue, green and saffron robes, bearing gifts and followed by their retinue, with seraph heads appearing in the sky above them. Before them is the Infant Savior supported by the Virgin in blue and rose robes with S. Joseph leading the ass standing behind her. Signed at lower left F. BOUCHER.

51 x 41½ inches

Note: Said to have been painted for Madame de Pompadour's private chapel at her Château de Bellevue.

Collection Doucet, Paris

Collection of Prof. Dr. Wedeiver, Wiesbaden

500 Exhibition of Christmas Art, Detroit Institute of Arts, Detroit, 1933

Christmas Exhibition, Des Moines Exhibition of Fine Arts, Des Moines, Iowa, 1939

JOSEPH VERNET

FRENCH: 1712-1789

900 259. *LANDSCAPES WITH FIGURES: PAIR PAINTINGS*. [A.] A harbor scene with a sailing vessel in the distance and a lighthouse on a point of land at the left, with figures of women and fishermen unloading a dory in the foreground. Signed on bow of boat J. VERNET, and dated 1789. [B.] A river scene with a waterfall in the distance, and men dragging in fishing nets in the foreground, with a group of figures in colorful costumes on the shore.

45 x 27 inches

LUCA CARLEVARIS

VENETIAN: 1665-1731

100 260. *GAMBLING SCENE*. High-ceilinged interior lighted by candles, with figures surrounding gambling tables, the ladies with high headdresses, some wearing masks.

35 x 43 inches

Collection of George H. Roebling, Philadelphia, Pa.

Collection of Richard Plessants, New York

JOSEPH PARROCEL

FRENCH: 1646-1704

300 261. *COMPANY OF ACTORS FEASTING AND GAMING: PAIR PAINTINGS*. [A.] A group of figures in saffron, mauve and scarlet costumes surrounding a table laden with fruit and wine, with couples conversing and quarreling at either side, and a gentleman in gray coat standing in the foreground at the left gesturing. Landscape background. [B.] A woman in rose and white gown seated in the foreground with two children, holding a basket of fruit, and figures in the background surrounding a baccarat table.

35 x 64 inches

FRANCESCO ZUCCARELLI, R. A. (Attributed to) ITALIAN: 1701-1788
262. *ROMANTIC LANDSCAPES WITH FIGURES: PAIR PAINTINGS*. [A.] Picturesque buildings bordering a lake where cattle are watering, with women working on the shore in the foreground, one loading a skiff with washing. [B.] An old mill with turning water wheel bordering a river, and figures crossing an arched bridge in the middle distance, other figures in colorful costumes and cattle on the shore in the foreground. 37½ x 52 inches

FRANCISCO JOSE DE GOYA (School of) SPANISH: circa 1810
263. *PORTRAIT OF A LADY*. Half-length figure to half left of a young woman wearing a white dress and brown overdress embroidered in green, with a wide sapphire blue bandeau binding her hair. 31 x 25 inches

PIERRE JOLLAIN FRENCH: 1720-1766
264. *QUEEN OF SHEBA*. A maiden in blue and white robes and an armored warrior with scarlet mantle, presenting pieces of armor to the Queen seated at the base of a column at the left, in a golden mantle and gold tiarra, fingering jewels from a jewel box at her side. Signed at lower left P. JOLLAIN, and dated 1755. 47 x 47½ inches

ROBERT NANTEUIL FRENCH: 1623-1678
265. *PORTRAIT OF A GENTLEMAN*. Waist-length figure facing the observer, looking to half left, wearing a brown doublet showing white undersleeves, with white bands, and a brown cloak over the left shoulder; the right hand visible. Gray-green background. 28 x 33 inches

PHILIPPE LE MERCIER FRENCH: 1689-1760
266. *OYSTER GIRL*. A young girl wearing a striped blue and gray gown with white fichu, and ruffled coif covered with a black hat. She stands beside a window, with a tub of oysters on a table at her side, prying open an oyster with a knife, as she looks towards the observer. 35 x 28½ inches

THOMAS GAINSBOROUGH, R. A. BRITISH: 1727-1788
267. *DUTCH RIVER LANDSCAPE*. Evening view of a broad river animated with figures in small craft, bordered at the left by an irregular shore and dike grown with trees, and with the buildings of a village and a windmill in the distance. A figure appears in a skiff in the immediate left foreground. 23 x 33½ inches
From Arthur Tooth & Sons, London
Collection of Catholina Lambert, New York, 1916



[NUMBER 268]

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

268. *PORTRAIT OF A BURGOMASTER*. Three-quarter-length figure standing slightly to the right, and looking toward the observer; wearing a black doublet with pleated cuffs and goffered white ruff, and a black mantle; holding gloves in the left hand, the right hand resting on a broad-brimmed hat placed upon a table. Red drapery in the background.

50 x 38½ inches

Collection of Sir Charles Robinson, Director of the South Kensington Museum, London
From Charles Sedelmeyer, Paris

Collection of Rodman Wanamaker, New York, 1931

[See illustration]



[NUMBER 269]

witham

PETER PAUL RUBENS AND ATELIER

FLEMISH: 1577-1640

269. *THE HOLY FAMILY WITH THE INFANT S. JOHN*. Full-length figure of the Virgin in scarlet robe, seated in a landscape, holding the nude Child Who stands on her knee. At the left, the infant S. John reaches toward the Child, with a lamb following at his side. S. Anne in a gray robe stands behind the Child, looking down at S. John; S. Joseph appears in the background at the right. Landscape vista at the left, with a view of a distant river valley.

71½ x 55½ inches

[See illustration]



[NUMBER 270]

BARTHOLOMEUS VAN DER HELST

DUTCH: 1611-1670

270. *WILLIAM HYDE, LORD CLARENDON*. Three-quarter-length portrait seated to half left in a scarlet chair, wearing a fur-lined black doublet with white sleeves and lace-edged cravat; leaning the left arm on the back of his chair. Sky background, with a column at the right.

47½ x 39 inches

175- Collection of the Earl of Clarendon, The Grove, Watford
From F. Kleinberger & Co., New York

[See illustration]

EMANUEL DE WITTE

DUTCH: 1607-1692

271. *INTERIOR OF A CHURCH*. High arched interior of a church, with figures standing before the pulpit, and two children with a dog at the left; another dog in the right foreground.

Panel: 25½ x 20½ inches

JAMES SILLETT

BRITISH: 1764-1840

272. *INTERIOR OF KING HENRY VII CHAPEL, WESTMINSTER ABBEY*.

High vaulted interior looking toward the Brasen tomb, with the paneled choir stalls at either side decorated with banners in bright colors. Groups of figures stand on the tessellated floor. Signed on step at lower right JS SILLETT.

30 x 40 inches

THOMAS WYCK

DUTCH: 1616-1677

273. *QUAY SCENE WITH FIGURES OF MERCHANTS*. Busy scene on a broad quay beneath an archway, with groups of figures surrounded by bails and packages, the one at centre in Oriental garb with a scarlet cloak and white turban, seated holding a paper, a child with a basket of gourds sitting at his side. Signed on barrel at lower right,

T. WYCK.

22 x 31 inches

S. S. STCHOUKINE (Attributed to)

RUSSIAN: 1754/8-1828

274. *PORTRAIT OF AN OFFICER*. Bust-length portrait to the left, of a young man looking towards the observer, wearing a blue uniform coat with silver-braided scarlet collar and white bow stock. Light gray background.

17 x 13½ inches

ALONZO SANCHEZ COELLO (Attributed to)

SPANISH: 1515-1590

275. *PORTRAIT OF A LADY*. Bust-length portrait to half left, of a young woman with dark hair dressed with a jeweled ornament, wearing a gold-embroidered black gown with high goffered standing collar. Dark background.

25 x 19¾ inches

Note: Attribution based on a MS authentication by Prof. W. Suida, dated New York, July 1941, which states that in his opinion the portrait is "an excellent work by Alonzo Sanchez Coello (c. 1531-1588). The sitter is probably one of the beauties at the Spanish Court of Philip's II epoch. The extraordinary refinement in representing the embroideries, jewelleries and all details in the magnificent costume is exceptional, even in Coello's work, who had a real virtuosity in painting dress-adornments".

Collection of Arthur Seymour, Esq., London, 1896

Collection of Charles Butler, Esq., London, 1911

Collection of Asher Wertheimer, Esq., London

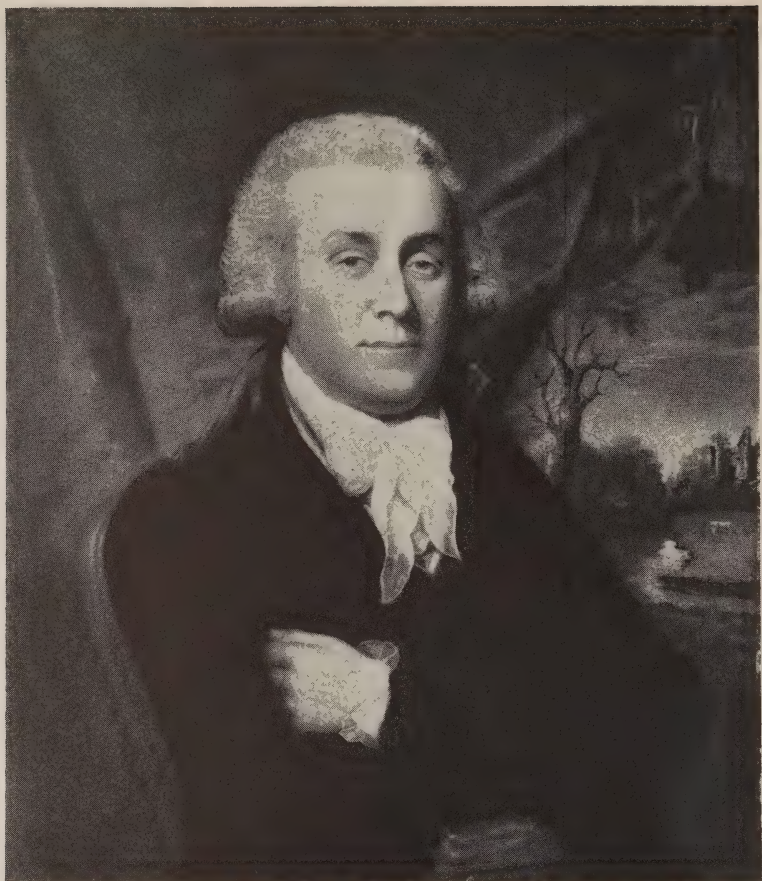
LOUIS LEOPOLD BOILLY

FRENCH: 1761-1845

276. *PRINCE VICTOR PAVLOVITCH KOTSCHOUBEY*. Bust-length portrait of a dark-haired young boy, looking towards the observer, wearing a black coat with standing Directoire collar, and buff waistcoat with white bow stock. Gray background.

18¼ x 15 inches

Collection of Prince Demidoff, San Donato



[NUMBER 277]

JOHN HOPPNER, R. A.

BRITISH: 1758-1810

277. DR. WOOD OF GLOUCESTER. Half-length figure seated to half right before a crimson drapery; wearing a cutaway blue coat with buff waistcoat, and white stock with bow and powdered tiwig. Landscape scene at the right with a white horse grazing on the bank of a stream.

31 x 25 inches

[See illustration]



[NUMBER 278]

75- JOHN SINGLETON COPLEY, R.A. (After)

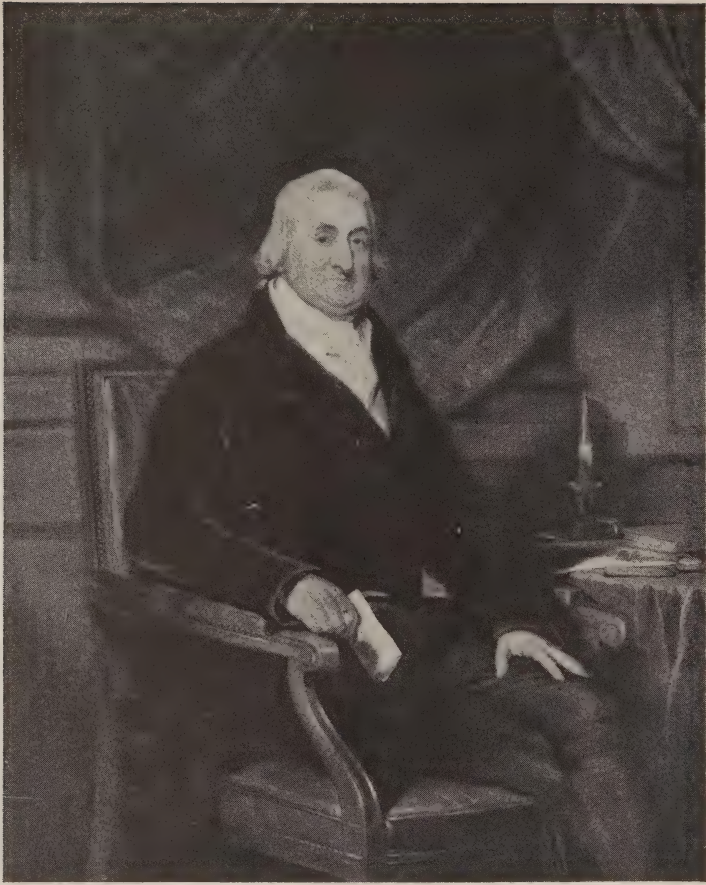
AMERICAN: 1737-1815

278. *MRS. SEYMOUR FORT*. Portrayed at three-quarter length seated to half left in a red upholstered armchair, holding a tatting skittle with white thread. She wears a white gown with black coat trimmed with a black net collar, and a ruffled mob cap. Draped crimson hanging in the background.

36 x 28 inches

Note: After the portrait of Mrs. Seymour Fort in the Wadsworth Athencum, Hartford, Conn.; sold July 17, 1931 at Christie's as by J. Opie.

[See illustration]



[NUMBER 279]

SIR MARTIN ARCHER SHEE, P. R. A.

IRISH: 1769-1850

279. *PORTRAIT OF A GENTLEMAN*. Three-quarter-length figure of a white-haired man in wine red double-breasted cutaway coat and buff waistcoat; seated in a red armchair, holding a letter in the right hand. Beside him is a green-covered table upon which is placed a candle, a scarlet volume, and a watch with jeweled fob. Rose red drapery in the background.

56 x 44 inches

[See illustration]

SWISS SCHOOL

CIRCA 1830

280. *LANDSCAPE WITH FAMILY GROUP*. Two sportsmen in top hats, with guns, hounds, and dead game, and a lady in a flowered gown, accompanied by three children, one a boy sitting on a rock fishing in a narrow stream flowing at the left. The stream winds between high shores in the background; the ruins of a church on a mountain in the distance are silhouetted against the sky.

49 x 52 inches

NICOLAES MAES

DUTCH: 1632-1693

281. *PORTRAIT OF A NOBLEMAN*. Three-quarter-length standing figure, facing the observer of a man with long brown periwig, wearing a brown robe; resting the right hand on a stone balustrade. Brown background, with a column at the left. Signed at lower left N. MAES.

45½ x 37 inches

HYACINTHE RIGAUD

FRENCH: 1659-1743

282. *KING LOUIS XIV*. Portrayed at three-quarter length, standing to the left and looking toward the observer, wearing blue laminated armor with lace collar and ivory white sash, and blue ribbon of the Saint Esprit; carrying the gloved left hand at his hip, the right hand resting on the gold head of a cane. Crimson drapery in the background before a column with view of landscape at the left.

47½ x 35¾ inches

Collection of the Marquis du Biencourt, Paris

Collection of Edward Brandus, New York, 1904

Collection of Samuel Untermyer, Parke-Bernet Galleries, Inc, 1940

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

BOLOGNESE SCHOOL

XV CENTURY

283. *SS. LUIGI DA TOLOSA AND BONAVENTURA: FRESCO PAINTING*. Half length standing figures, S. Luigi at the left in gray and aubergine *fleurdelisé* robes, with hands folded in adoration, holding a crozier; and S. Bonaventura at his side, in scarlet cape and cardinal's hat.

39 x 30½ inches

Collection of H. I. H., the Archduke Leopold Salvator, New York, 1927

ANTON DE LORME

DUTCH: 1610-1673

284. *INTERIOR OF A CHURCH*. High vaulted interior of a Renaissance church with clearstory supported by marble columns and walls with niches. Groups of men and women are moving across the gray floor, with a child and two dogs crossing the foreground. Signed, and dated 1660.

40½ x 42 inches

Collection Thibault-Sisson, Paris

From F. Kleinberger & Co., New York

Exhibited at the Wadsworth Atheneum, Hartford, Conn., 1940, no. 24

[END OF SECOND SESSION]

33 925

THIRD SESSION

Friday, January 24, 1947, at 2 p.m.

CATALOGUE NUMBERS 285 TO 469 INCLUSIVE

PAINTINGS

285. TROMPE L'OEIL: A FIVE-DOLLAR BILL

N. A. Brooks, American: XIX Century

A U. S. five-dollar bill, crumpled and worn, realistically painted against a plain black background. Signed. *Panel: 8 x 12 inches*

286. NATHANIEL TAYLOR

Attributed to Chester Harding, American: 1866-1937

Waist-length figure, seated slightly to left, of a youth in black coat and vest and black stock, the corner of a scarlet drapery at upper right. *Panel: 13 x 11 inches*

287. STILL LIFE, WITH CLARINET AND MUG

William M. Harnett, American: 1848-1892

A beer mug, a clarinet in two sections, a meerschaum pipe, a box of matches and a newspaper of 1878, on a table top. Signed, and dated 1878. *12 x 16½ inches*

288. PORTRAIT OF A LADY IN BLUE

American School, circa 1840

Waist-length figure facing the observer, wearing shirred blue robe and white lace bonnet tied with old gold satin ribbons. *15 x 11 inches*

289. SHEEP WASHING

Benjamin West, P. R. A., American: 1738-1820

English villagers in white smocks gathered around a wattle pen at the right, before a clump of trees, watching sheep taken into a pond for washing, a group of villagers standing by at the left. Signed, and dated 1795. *Slate: 12¼ x 17 inches*

Note: Mr William Sawitzky, in a letter dated December 9, 1939, which will be given to purchaser, writes of this picture in part as follows: "In spirit, style and technique the picture checks up well with a number of small oil paintings by West of approximately the same period, which I have had the opportunity to study at close range, and I am convinced of its authenticity. . . . Offhand, I don't recall another such unpretentious and charming rustic scene from the hand of West as 'Shepherds and Sheep', and it seems to me that in this respect it is a rare and very desirable item".

290. DINNERTIME: CAT AND DOGS *James H. Beard, N. A., American: 1814-1893*
A black terrier with red collar snarling at an intruder looking in through a doorway, while two puppies and a cat surround a bowl of milk. Signed, and dated 1876.

21¼ x 24 inches

291. U. S. S. 'NEWPORT': YACHT WITH AUXILIARY STEAM

August Jacobsen, Danish: b. 1868

A black and white yacht flying the American flag, under sail in a heavy sea. Signed, and dated 1891.

22 x 36 inches

292. GENERAL HOOKER AT OFFICERS' MESS

American School, circa 1860

Union soldiers before a log cabin, with the General seated before a table at a meal, listening to an account given by an old slave brought in by a guard.

17¼ x 24 inches

293. NEW ENGLAND LANDSCAPE

Alvan Fisher, American: 1792-1863

Verdant shores of a winding river, with workers in a hayfield seen in the distance. In the foreground, a man in a scarlet jacket stands by a team of oxen and a white horse.

Panel: 22 x 28 inches

294. VIEW SEEN AT HURLEY, NEW YORK

David Johnson, N. A., American: 1827-1908

Rolling country with a white farmhouse situated on a hill overlooking a narrow stream. A farmhand is opening a gate for cattle crossing a wooden bridge. Inscribed on back of canvas with title, and signed.

18 x 28 inches

295. NEW YORK STATE WATERWAY.

American School, circa 1850

Sailing boats on a wide body of water enclosed by mountainous shores, seen from an elevation in the foreground, where a sportsman is resting on a fallen tree trunk accompanied by a dog.

25½ x 32½ inches

296. 'ZILLOT'

F. C. Turner, British, fl. 1810-1846

A saddled chestnut thoroughbred standing in profile to the left, held by a gentleman in black and buff riding costume. In the background, a view of a track with spectators in the stands. Signed, and dated 1839.

18½ x 23½ inches



[NUMBER 297]

297. MAINE

Louis M. Eilshemius, American: 1864-1941

Green landscape with a road bordering a river flowing between mountainous shores; snow-covered mountain peaks appearing above the clouds in the distance. Signed.

14½ x 21 inches

[See illustration]

298. STILL LIFE: GRAPES

Rembrandt Peale, N. A., American: 1778-1860

Blue and green grapes with serrated leaves contained in a wicker basket and spilling over onto a brown table top. Shaded brown background. Signed.

16¼ x 22¼ inches

299. LANDSCAPE WITH AN INDIAN ENCAMPMENT

Attributed to George Caleb Bingham, American: 1811-1879

Slender canoes moored by the bank of a lake, with figures seen before two teepees and at the water's edge. In the background is a white cliff with the horizontal line of the summit outlined against a cloudy evening sky.

Panel: 22 x 32 1/4 inches

Exhibited at the Minneapolis Art Institute, Minneapolis, Minn.

300. PORTRAIT OF A LADY

Charles L. Elliott, N. A., American: 1812-1868

Waist-length figure of a young woman with dark smooth hair, wearing a wine red gown with transparent white guimpe ornamented with a cameo brooch. Signed, and dated 1854.

30 x 25 inches

301. HUDSON RIVER PICNIC SCENE

American School, circa 1840

Figures of children and adults in brightly colored costumes, grouped in the foreground on the shore of a lake seen at the right with sailing boats.

22 x 30 inches

302. WINTER LANDSCAPE

J. J. Lang, American: XIX Century

A road winding through woods covered with a fresh carpet of snow, with a horsedrawn sled hauling logs stopped before a cottage. Signed.

30 x 40 inches

303. STILL LIFE: WASHINGTON LETTER, SABRE AND BOOKS

Lillian Harpel, American: fl. 1890

A leather-bound brown volume leaning against the wall, with other volumes placed upon a green-covered table beside an inkwell, a sword, and a document signed *G. Washington*. Brown background. Signed, and dated 1890.

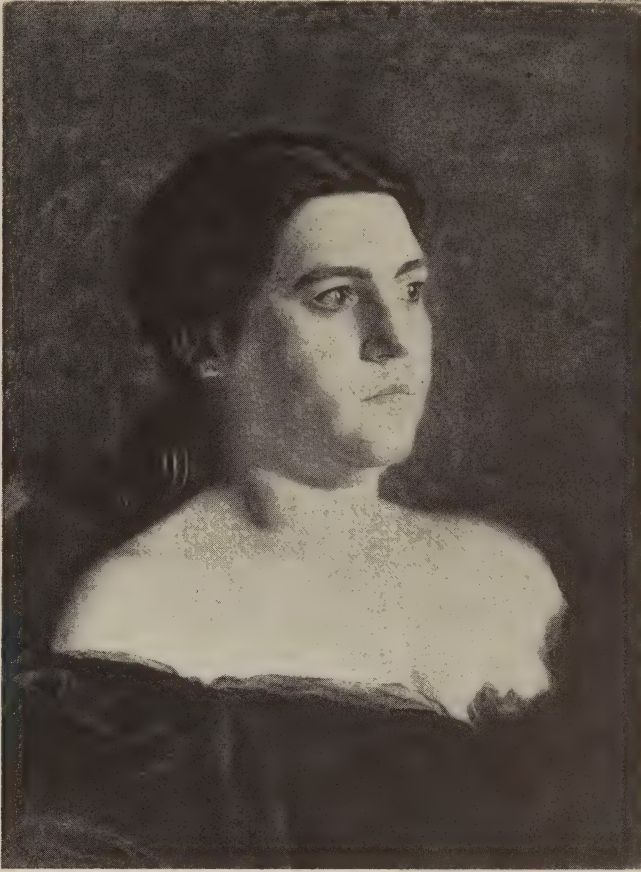
24 x 30 inches

304. MOUNTAIN LANDSCAPE WITH FISHERMEN

American (Hudson River) School, circa 1840

Two fishermen on a rock in the right foreground angling above a small cascade surrounded by huge tumbled rocks, with a fringe of conifers across the middle distance and tall mountains in the background.

34 x 51 1/2 inches

2000
305. MAYBELLE*Thomas Eakins, N.A., American: 1844-1916*

Bust-length portrait to half right of a young woman facing a strong light; wearing a black oval-necked dress leaving her shoulders bare. Olive brown background. Inscribed on back of canvas *To My Friend Mrs. Schlichter*, signed, and dated 1898. 24 x 18 inches

Note: A portrait of Mrs Maybelle Schlichter, wife of the referee in the famous scene "Taking the Count".

Collection of Mrs Maybelle Schlichter

Collection of Samuel Murray, Philadelphia

Collection of Clarence Cranmer, Philadelphia

Exhibition of American Forerunners, San Francisco Museum of Art, San Francisco, 1936

Illustrated in *The Arts*, October, 1929

Described in Lloyd Goodrich, *Thomas Eakins*, 1933, p. 188, no. 307

[See illustration]



[NUMBER 306]

306. THE TIRED TRAVELER

George Morland, British: 1763-1804

A rustic sleeping, leaning against an embankment on the shore of a rushing stream, with a dog at his side; behind him, a woman in turquoise and fawn costume is seated on a scarlet cloak, holding a child. At the left, a donkey feeds on the foliage of trees at the edge of woods forming the background; open sunlit field at the right. Signed.

28 x 36¼ inches

Collection of Edward T. Stotesbury, Philadelphia

[See illustration]

307. REV. THOMAS MALLORY, RECTOR OF ECCLESTON, LANCs.

British School, Early XVIII Century

Waist-length portrait, within a painted oval, of a cleric with long curling brown hair, to half left; wearing black silk cassock and white lawn bands. Inscribed with title.

30 x 25 inches

Collection of Rev. Thomas Mallory, Rector of Eccleston, Lancs

308. MALLARD DUCKS

R. Eta Barre Goodwin, American: XIX Century

Two mallards with green and brown plumage, hanging before a gray wall. Signed.

30 x 25¼ inches

309. TWO HUNTERS BELONGING TO SIR J. W. POLE, BART

*J. N. Sartorius, British: 1755-1828*Two brown hunters, *Charlotte* and *Bacchus*, ridden by red-coated grooms, facing each other across a water trough in a rolling green landscape. Inscribed with titles, signed, and dated 1873.

43 x 53 inches

310. WESTWARD THE COURSE OF THE EMPIRE

American School, circa 1850

Groups of figures surrounding a camp fire, and a woman at the left beside a covered wagon, before a view of a lake enclosed by mountains and wooded shores.

20¼ x 59½ inches

311. WINTER LANDSCAPE AT SUNSET—BINGHAMTON, N. Y.

H. Wolcott Boss, American: fl. 1880

View of a snow-covered field with houses at the left, and the town in the distance behind a curtain of trees, in a rosy sunset light; at the left, a man logging, with a team and sledge, at the right an old man and a woman gathering sticks. Signed, and dated 1888.

27 x 42 inches

312. MRS BRADLEY

Sir Thomas Lawrence, P.R.A., British: 1769-1830

A young woman with auburn hair depicted at bust length looking to the left, wearing a V-necked cream white gown. Shaded gray-green background.

25 x 20 inches

Note: The attribution is based on a MS authentication by Mr William Roberts, dated London, April 2, 1928, stating: "This is a typical example of Lawrence's spontaneous work, which is nearly always far more charming and attractive than when he highly finished a portrait. This portrait dates from a few years before he died. It is a most desirable picture for any collection of English portraits. I would very much like to see this portrait published. It is in excellent condition".

313. MASTER JOHN D'ARCY

British School, XVIII Century

Three-quarter-length figure of a boy in a scarlet coat with white satin waistcoat and lawn collar; seated to half left beside a table, holding a document and quill pen. Paneled green and brown background.

30 x 25 inches

Collection of Sir George Beaumont, Colearton Hall, Leicestershire

314. CONSTANTIN IN THE ROLE OF MEZZETIN

French School, circa 1720

An actor in striped dark red velvet costume and red satin cloak, standing at full length with his left hand resting on a marble fountain, declaiming.

21 x 14 inches

315. GARDEN SCENE WITH DANCERS

Manner of Nicolas Lancret, French: XVIII Century

Amorous couples, a harlequin figure, and a youth in scarlet costume playing the flute, surrounding dancers on a park terrace.

18 x 21¼ inches

316. BOORS REVELING: TWO PAINTINGS

Flemish School, XVII Century

One depicting a woman dancing outside an inn to the music of two men playing a fiddle and flageolet, with other figures dancing in a village street at upper right; the second, figures conversing around a wine barrel inside a barn, while a man in a scarlet jacket scrapes a viol.

Cradled panels: 10 x 8½ and 7½ inches

317. FRANÇOIS I

After Titian (Tiziano Vecelli)

Bust-length portrait, in profile to the right, wearing a slashed doublet and fur-trimmed crimson coat.

Panel: 5¾ x 4 inches

Note: After the portrait by Titian in the Louvre, Paris.

Collection of Charles N. Edge, New York

318. HEAD OF A YOUNG GIRL

Follower of Jean Baptiste Greuze, French: 1725-1805

Bust portrait looking to half right, of young girl in flowing gray décolleté robes and head veil, before a green drapery.

Circular: diameter 5 inches

319. Mlle de MIREPOIX

School of François Clouet, French: XVI Century

Head and shoulders portrait, glancing to her right, of a lady with short fair curls, wearing a décolleté slashed and gold-embroidered olive robe and fragile vandyked lace collar.

Panel: 11 x 9 inches

320. INTERIORS WITH PEASANT FAMILIES: PAIR SMALL PAINTINGS

Jean Preudhomme, Swiss: 1732-1795

A peasant mother and her children in a cottage; in one, seated on the floor nursing a baby, in the other, seated beside her mother's bed, stirring a cooking pot. One signed, and dated 1797.

Panel 5½ x 9 inches

321. PORTRAIT OF A LADY

Attributed to Rosalba Carriera, Italian: 1675-1757

Bust-length portrait of a young woman with powdered hair dressed with a blue ribbon and nosegay, wearing a white gown with a mazarine blue scarf fastened to the right shoulder.

Pastel: 14 x 10½ inches

322. PEASANTS LISTENING TO ITINERANT MUSICIANS

Jacobus Albertus Senave, Belgian: 1758-1829

A group of peasants, including women and babies, gathered amid fallen masonry before a ruined arch to listen to an itinerant musician scraping a fiddle; he stands at the left in front of his banner. Signed, and dated 1792.

15 x 12 inches



[NUMBER 324]

324. PORTRAIT OF AN ARTIST IN A STUDIO *Thomas Couture, French: 1815-1879*

Depicting a youth in black and brown costume sitting in a red *fauteuil* slicing bread at a table and reading from an open picture book. A paint box and palette lie on the floor at the left. In the background is a painting on an easel before a drapery. Signed with initials.

14¼ x 11 inches

From the Dominion Gallery, Montreal

[See illustration]

325. VENICE: A FIESTA

Francesco Guardi (?), Venetian: 1712-1793

View of the rear of the Piazzetta with its endless arcades; numerous figures of men and women in colorful flowing costumes wandering over the flagstones.

15½ x 20 inches

180 326. BULLFIGHTING SCENES: PAIR PAINTINGS *Spanish School, XIX Century*
[A.] A *banderillero* mounted on a rearing white horse in the sunlit arena, spearing the bull, with the matador at the right executing a pass with his cape. [B.] The matador holding his scarlet cape and raising his sword for the kill. 16 x 19¾ inches

400 327. PORTRAIT OF A MASTER FLUTIST
Attributed to Antoine Pesne, French: 1683-1757
Half-length figure of a young man wearing a curled and powdered tiewig, a gray coat and waistcoat, and white shirt with jabot; seated to half left before a green table, holding a flute and sheet of music. In the background, several volumes before a drapery. 32½ x 25½ inches

20 328. PORTRAIT OF A BOY *British School, XVIII Century*
Half-length figure, within a painted brown oval, wearing a blue coat with white satin waistcoat and lace-edged collar, leaning the left arm on a crimson-covered chair. 30 x 25 inches

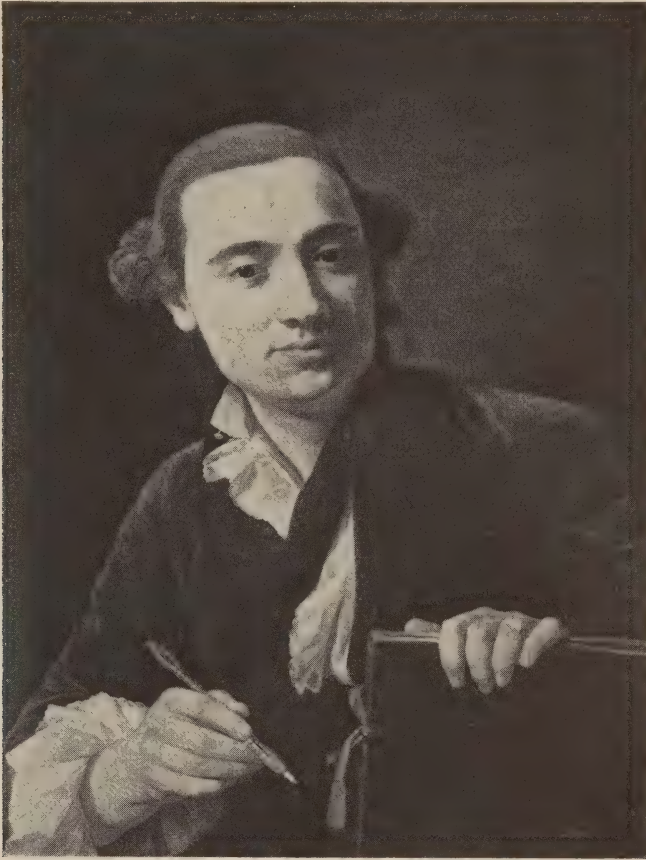
120 329. STILL LIFE WITH CELERY AND FRUIT *Sanchez Cotan, Spanish: XVIII Century*
A basket of fruit, vegetables and celery on a stone slab with slices of a ripe pomegranate and other fruit and vegetables; dark brown background. In handsome antique carved frame. 28¾ x 38½ inches

45 330. HERCULES AND OMPHALE *French School, XVII Century*
Hercules in a crimson mantle, holding a distaff, in the role of a slave to Omphale, the nude Queen seen at the left leaning on his lion skin and holding his club. At her feet is a winged amor, and, at her side, an attendant. 32¼ x 31¼ inches

360 331. ROMANTIC LANDSCAPE WITH FIGURES: PAIR PAINTINGS
School of Giovanni Paolo Pannini, Italian: XVIII Century
[A] Figures of bathers on the shore of a canal, others on arched stone bridges before a classic temple in the background, with two men in a fishing boat approaching the bridge at the left. [B] A girl fetching water at a fountain, wading in a pool, and conversing with figures nearby, with a shepherd and flock of sheep seen in the fields in the background at the left. 37½ x 29 inches

240 332. MYTHOLOGICAL SCENES: PAIR PAINTINGS *French School, XVIII Century*
Depicting Diana and nymphs bathing; and Venus and Mars upon clouds. *Cradled panel: 26 x 21 inches*
From J. & S. Goldschmidt, Inc., New York
Collection of Gustav Oberlaender, Parke-Bernet Galleries, Inc, 1939

30 333. TWO FIGURES OF THE COMMEDIA DELL' ARTE *Marco Marcola, Italian: 1728-1790*
Male carrying a pack, in harlequin robe with a wooden leg and crutches, conversing with a woman wearing a golden bodice and harlequin skirt; background of storm clouds. 18 x 15 inches



[NUMBER 334]

334. PORTRAIT OF THE ARTIST

Gaspar Traversi, Neapolitan: fl. 1730-1769

Bust-length portrait, as a young man, wearing a powdered tiewig and sapphire blue velvet coat, white shirt and jabot open at the neck; he is looking towards the observer holding a portfolio and a crayon. Shaded brown background.

24¾ x 19 inches

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

[See illustration]

335. FLOWERS AND FRUIT: PAIR PAINTINGS

Italian School, Early XVIII Century

A basket of flowers and a tazza of tulips, peonies and other blossoms on the ground amid scattered peaches, cherries, pears, a split pumpkin, etc.

27 x 39 inches

336. FAMILY GROUP

Rosalba Carriera, Italian: 1675-1757

Waist-length figures of a gentleman with powdered periwig wearing a brown coat, and a woman in a celadon gown with gold buskin and mazarine blue mantle, holding by the hand a child in a coral red dress. Shaded gray-green background.

Pastel: 28 x 33¼ inches

337. PORTRAIT OF A LADY

Spanish School, Late XVII Century

Half-length figure of a young woman depicted within a painted oval framework, wearing a golden brown gown trimmed with lace, and holding a fan.

24 x 27¼ inches

338. PORTRAIT OF DANTE

Attributed to Giorgio Vasari, Florentine: 1511-1574

Bust-length portrait to half left of the poet in a scarlet coat showing a black doublet and white shirt, with a crimson cap crowned with a laurel wreath. Light olive green background.

Panel: 17¼ x 13½ inches

339. LANDSCAPE WITH FIGURES

Italian School, Early XVIII Century

Groups of sportsmen in colorful costumes, some mounted, surrounding a fountain within the ruins of a Roman palace; a woman and a child are seated on the fallen masonry at the right.

22 x 37½ inches

340. GIRL SNARING BIRDS: DESSUS-DE-PORTE

Follower of François Boucher, French: 1703-1770

A young girl in country dress with a scarlet drapery, seated before a group of trees behind a wicker screen, snaring birds; two empty cages beside her at the right.

25 x 50 inches

341. PORTRAIT OF A LADY

Venetian School, XVIII Century

Three-quarter-length figure seated to half left, of a woman wearing a flowered brocade gown with ermine collar and sapphire blue mantle over the right arm, a jewel ornamenting her powdered hair. Antique openwork carved and polychromed frame.

38 x 26 inches

342. PORTRAIT OF A MAN

Italian School, Early XVIII Century

Half-length figure to half left of a young man in black coat trimmed with gold buttons with lace cuffs and cravat, holding a snuff box. At the left is a crimson-covered table with books and an inkwell. Light gray background. Framed within an oval.

38½ x 32½ inches



[NUMBER 343]

343. WOMAN RIDING

Alfred Dedreux, French: 1810-1860

Depicting a dark-haired young woman in coral red and yellow habit, mounted side saddle on a brown and white poney, halted on a road leading through woods, while she looks down at two begging terriers in the foreground at the left. Signed, and dated 1848.

36 x 29 inches

[See illustration]

344. SATYR WITH NYMPHS AND AMORS

Charles Felix Edouard Deshayes, French: b. 1831

A satyr with coral red mantle, embracing a nude nymph. At their side, two infant satyrs with pointed ears, one holding a flute. Verdant landscape background.

43 x 38 inches

345. PORTRAIT OF A LADY

French School, dated 1821

A young woman seen at three-quarter length in a white Empire gown with blue trimming and oval lace collar, her hair dressed with a pearl comb. She is seated beside a tabouret upon which a pearl necklace is resting. Signed illegibly, and dated 1821.

32 x 25½ inches

346. PASTORAL SCENES: PAIR CARTOUCHE-SHAPED DESSUS-DE-PORTES

School of François Boucher, French: 1703-1770

Depicting a youth and shepherdess in landscapes surrounded by sheep and a cow, with rustic gabled sheds in the background. Rococo frames of the period. 28 x 53½ inches

Companion to the following

Collection of J. S. W. S. Erle-Drax, Holnest House, Sherborne, Dorset
From Arthur Tooth & Sons, London

347. PASTORAL SCENES: PAIR CARTOUCHE-SHAPED DESSUS-DE-PORTES

School of François Boucher, French: 1703-1770

[A.] A shepherdess by a fountain with a youth kneeling at her side, and an eavesdropper appearing behind a tree. [B.] A youth with bagpipes playing for two maidens with sheep and a sheep dog in the foreground at the right. Rococo frames of the period.

28 x 53½ inches

Companion to the preceding

Collection of J. S. W. S. Erle-Drax, Holnest House, Sherborne, Dorset
From Arthur Tooth & Sons, London

348. LE PAYSAN MALADE

After Jean Baptiste Greuze

An elderly peasant reclining in an invalid chair, surrounded by members of his family, the doctor leaning towards him and holding a dish of gruel to his lips; in a cottage interior, with a wooden staircase and draped handrail behind the group.

22 x 25½ inches

349. PORTRAIT OF A LADY WITH THREE CHILDREN

Spanish School, Early XVII Century

Full-length figure of a young woman in scarlet gown trimmed with gold braid with black overdress, holding a handkerchief. She rests her right hand on the head of a child standing at her side and wearing a scarlet frock; at her right, two smaller children, one standing holding a prayer book, the other sitting on a scarlet-covered table, holding an apple.

74½ x 40½ inches

350. SISYPHUS

Franz Ritter von Stuck, German: 1863-1928

Nude figure of Sisyphus in Hades bending under the weight of the boulder; in the background, the crimson glow of flames. Signed, and dated 1899. 73 x 63½ inches

Collection of Samuel Untermyer, Parke-Bernet Galleries, Inc, 1940

351. LANDSCAPE WITH PEASANTS AND FLOCKS ON A HIGHWAY

French School, Early XVIII Century

Mountain country with trees at the right, and a village with classical buildings in the left middle distance; a procession of peasants, with horses, sheep and goats, winding past an obelisk towards the right foreground. 49 x 42½ inches

352. SCENES FROM DON QUIXOTE: NINE PASTEL DRAWINGS

Interesting series of scenes showing the knight and squire Sancho Panza on their adventures, in colored chalks. Various sizes. [Lot.]

ITALIAN AND OTHER RENAISSANCE BRONZES

353. BUST OF AN APOSTLE

Danise Cattaneo, Venetian: 1509-1573

Bearded head, tilted slightly forward; on *vert antique* marble socle.

Height 4½ inches

Collection of Mrs Henry Walters, Parke-Bernet Galleries, Inc, 1941

354. ATHENE: PARCEL-GILDED STATUETTE

Italian School, Early XVII Century

Seated figure in gilded helmet, doublet and flowing skirt; one hand missing; on *rouge antique* marble plinth.

Height 5½ inches

Collection of J. Pierpont Morgan, New York

355. JUSTICE AND PLENTY: PAIR STATUETTES

Tiziano Aspetti, Venetian: 1565-1607

Standing robed figures, of Plenty, upholding a fish in her left hand, and Justice, with sword and scale; on cube plinth of *brocatelle violette* marble; minor imperfections.

Height 11½ inches



AT TOP: NUMBER 356

BELOW: NUMBER 357

356. DUELISTS: PAIR EXQUISITE MINIATURE STATUETTES

Peter Vischer, Bavarian: 1460-1529

Figures of a youth and bearded man in doublets and knee breeches, dueling with long swords; on walnut plinths. *Height 3 inches*

[See illustration]

357. VENUS AND AMOR: PAIR GROUPS

Pietro Tacca, Florentine: 1603-1641

Each depicting a standing nude figure of Venus, and with a cherub, and winged amor, respectively, pulling at the flowing draperies. Brown and old gold patina.

Heights 9¼ and 9½ inches

[See illustration]



[NUMBER 358]

358. VENUS BATHING

Giovanni da Bologna, Florentine: 1524-1608
 Kneeling nude figure, her left hand behind her head, her right gathering drapery to her side; golden brown patina. On *vert antique* marble plinth.

Height 9 inches

[See illustration]

359. SATYRS IN COMBAT

Atelier of Andrea Briosco (Il Riccio), Paduan: 1460-1532
 Erect bearded figure in lion-headed skin robe, with short dagger, grasping his kneeling opponent by the head; on *rouge antique* marble plinth.

Total height 13½ inches

[See illustration on page 126]



[NUMBER 360]

360. CHARITY

Adriaen de Vries, Florentine: 1560-1603

Standing robed figure of Charity, holding a nude child in her left arm and conducting two others afoot; on shaped plinth. Golden brown patina.

Height 20½ inches

[See illustration]

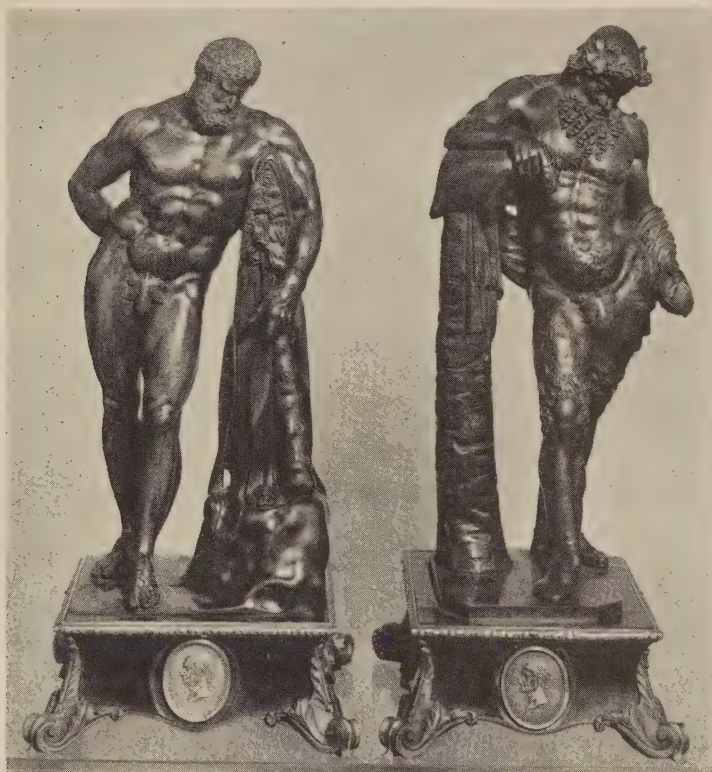
361. HERCULES KILLING THE HYDRA

Florentine School, Late XVI Century

Standing nude figure, the right hand holding a club and poised to strike the hydra, at bay upon a rock; on *vert antique* oblong plinth.

Height 15½ inches

[See illustration on page 181]



[NUMBER 362]

362. HERCULES AND BACCHUS: PAIR STATUETTES

Giovanni da Bologna, Florentine: 1529-1608

Standing nude figures, the former leaning on his pelt-draped club, the latter holding a cup and goatskin; on rectangular tortoise-shell bases mounted with *bronze doré* portrait medallions and foliated scrolled feet. Dark brown patina. *Height 17½ inches*

Collection Dutasta, Paris

[See illustration]

363. WAR AND PEACE: PAIR STATUETTES

School of Alessandro Vittoria, Venetian: circa 1600

Erect figures; War holding a buckler and short sword, Peace with winding scarf, extinguishing a *flambeau*; on stand with three amor supports, and voluted trilateral plinth.

Heights 24½ and 26 inches

364. JUNO: HEROIC BUST

Italian School, XVII Century

Head with upswept hair, wound with a braid fillet, tilted and directed half right, above one bared shoulder; on marble socle. Dark brown patina.

Total height 27½ inches

40

365. AMORS: PAIR STATUETTES

French School, XVII Century

Finely modeled nude figures in dancing pose, the wings apparently of later date; on square pedestals applied with gilded stellate motives.

Height 18½ inches

110

ITALIAN RENAISSANCE TERRA COTTA AND STONE SCULPTURES

366. SCULPTURED TERRA COTTA PORTRAIT HEAD

Florentine School, XV Century

Head of an ascetic in friar's robe; on decorated and parcel-gilded wood plinth.

Height 12½ inches

55

Collection of H. I. H. the Archduke Leopold Salvator, New York, 1927

367. SCULPTURED ALABASTER HAUT RELIEF OF THE LAST SUPPER

School of Nottingham (?), Early XVI Century

Depicting with figures of the Apostles seated and standing about the table listening to the plea of the Savior. Gilded tabernacle frame.

15¼ x 22 inches

80

368. SCULPTURED MARBLE STATUETTE

Italian School, XV Century

Architectural fragment: figure of a youthful angel in flight. Has stand.

Height 20½ inches

110

369. SCULPTURED ALABASTER GROUP OF THE VIRGIN AND CHILD

Jacopo Sansovino, Venetian: 1486-1570

Seated figure in voluminous robes with gilded waist band and hem, holding the standing Infant (imperfect) on her left knee. Repaired. On parcel-gilded wood base.

Height 25 inches

155

Note: Two MS certificates concerning this beautiful group, both signed by Dr. W.

Bode of the Kaiser Friedrich Museum, Berlin, and dated July 28, 1926 and July 4, 1928, the latter upon the back of the photograph, will be given to the purchaser.

370. POLYCHROMED TERRA COTTA BUST OF THE SAVIOR

School of Andrea del Verrocchio, Florentine: XV Century

Head and shoulders bust, wearing shirred red robe and cloak, the serene countenance framed within long wavy hair.

Height 22½ inches

120

[See illustration on page 30]



[NUMBER 371]

371. GOTHIC SCULPTURED LIMESTONE GROUP OF THE VIRGIN AND CHILD

French School, Late XIV Century

Depicting the standing robed figure of the Virgin holding the Child in her left arm, a missal in her right hand; on flower-carved bracket base.

Height 24½ inches

[See illustration]

372. TERRA COTTA GROUP

Jacopo Sansovino, Venetian: 1486-1570

Seated figure of the Virgin wrapped in a hooded cloak, the Child upon her left knee reaching down to embrace the infant S. John. Lower portion of Virgin's arm missing.

Height 19½ inches



[NUMBER 373]

373. POLYCHROMED TERRA COTTA HAUT RELIEF OF THE MADONNA AND CHILD

Florentine School, XV Century

Half-length figure of the Madonna in nimbed hood and gilded and polychromed robes, gazing down at the Child, held to her breast. In Gothic gilded and polychromed tabernacle.

30 x 17 inches

Collection of Stanley Mortimer, New York

[See illustration]

374. TERRA COTTA HAUT RELIEF OF THE VIRGIN AND CHILD

Giovanni da Pisa, Paduan: XV Century

Three-quarter-length figure of the Virgin, directed to the left, holding the Child to her breast. Gilded and polychromed tabernacle frame; small piece missing.

27 x 14½ inches

Note: A letter from Dr. Leo Planiscig, dated September 4, 1930, which will be given to the purchaser, confirms the attribution to Giovanni da Pisa.

375. SCULPTURED STONE HAUT RELIEF OF S. LAWRENCE

Italian School, XVI Century

Erect figure in monk's cap and robe, carrying a missal in his left hand, his gridiron at one side; molded rectangular frame. Charcoal black finish, the face reserved.

27½ x 24 inches

376. POLYCHROMED STUCCO BAS RELIEF OF THE VIRGIN AND CHILD

Antonio Rossellino, Italian: 1427-1490

Half-length figure of the Virgin, directed towards the nude Child at her left; molded and arched frame with pendent base.

28½ x 20 inches

377. POLYCHROMED STUCCO GROUP OF THE VIRGIN AND CHILD

Lorenzo Ghiberti, Florentine: 1378-1455

Half-length hooded figure of the Virgin, clasping the Child to her left side; on molded plinth ornamented with winged amors. Repaired.

Height 32 inches

Note: Several replicas of this group are known, including the one published by Dr W. von Bode, and seem to be characteristic productions of Ghiberti's workshop; showing his peculiar facial type and Gothic rhythm of line, combined with the almost modern sentiment expressed in the realistically observed relationship between the Mother and Child. The original sculpture is dated by R. Krautheimer in *Parnassus*, December 1936, between the years 1416 and 1424.

Collection of Gustave Dreyfus, Paris

From Duveen Brothers, Paris

378. ENAMELED TERRA COTTA HAUT RELIEF

Atelier of the della Robbias, Florentine: XVI Century

Arched tablet depicting the kneeling figure of the Virgin in high relief adoring the Christ Child, with God the Father amid angels overhead; on molded triangular bracket terminating in a seraph's head; repaired. Mounted on oak panel.

35 x 20 inches

379. SCULPTURED MARBLE STATUETTE

Milanese School, Late XV Century

Standing figure of a nymph in shirred robe and cap with visor-like crown, pouring the contents of one vessel into another. Repaired.

Height 24¼ inches

ILLUMINATED MANUSCRIPTS AND MINIATURES

380. GOTHIC ILLUMINATED MINIATURE

French, XV Century

Depicting God the Father holding the Christ crucified on a *tau* cross, above a short inscription within a border of floral scrollings. Framed.

6½ x 4½ inches

381. GOTHIC ILLUMINATED MINIATURE

French, XIV-XV Century

Historiated letter *B* enclosing the seated figure of God the Father, with Dove, holding the crucified Christ. Framed.

4¾ x 4½ inches

382. ILLUMINATED MINIATURE

French, Early XVI Century

Depicting the Virgin in blue robes, with attendant figures, kneeling before the altar in the Temple where the high priest is holding the Infant; scarlet draperies behind. Framed.

6½ x 4 inches

383. ILLUMINATED MINIATURE

French, XVI Century

Presenting scenes within a monastery, of the Virgin and Child, and The Descent from the Cross, attended by Dominican friars. Framed.

7¼ x 5¼ inches

384. GOTHIC ILLUMINATED MS PAGE OF A MISSAL

Bolognese, Late XIII Century

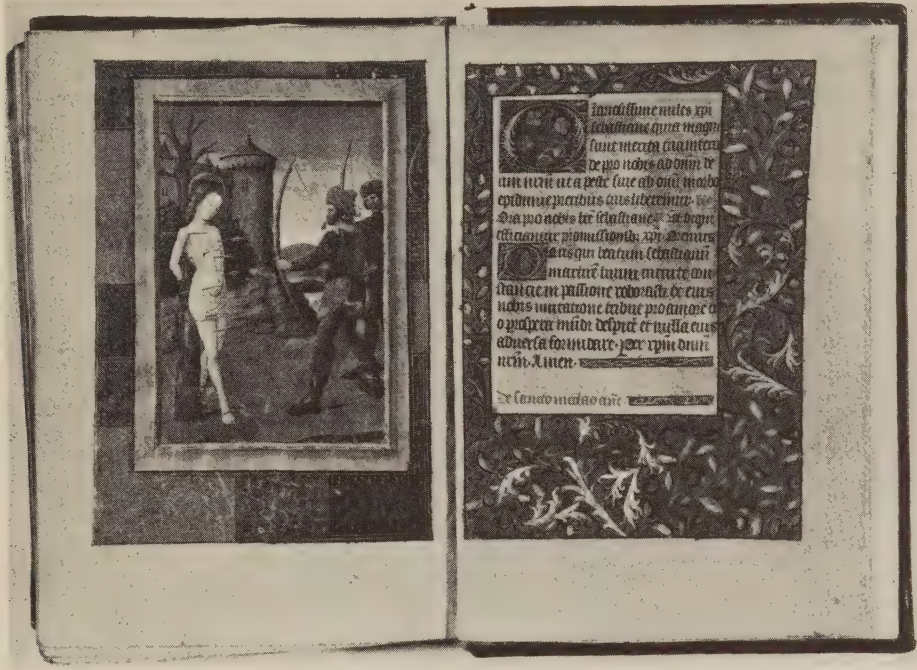
Capital letter *A* (?) historiated with the figure of the Holy Ghost flanked by angels, and placed above four rows of saints. Framed.

10 x 9 inches

385. TWO ILLUMINATED MS PAGES FROM AN ANTIPHONARY

French, Late XV Century

Music written in four-line staves in red and black, with rubricated Latin text and historiated initials *L* and *R*, with miniatures of praying figures, and developing trailing foliations. Framed.



[NUMBER 386]

37c

386. GOTHIC ILLUMINATED MS BOOK OF HOURS, WITH MINIATURES

French, XV Century

[Horae beatae Virginis Mariae ad usum eccl. Trecensio (Troyes), cum calendario.] Manuscript written in Latin on vellum, with calendar in French and nineteen fine illuminated miniatures depicting the Lives of the Saints, the Passion, etc., with numerous illuminated initials and borders of floral designs, fruits and other decoration. 8vo, bound in blind-stamped black morocco.

[See illustration]

25-

387. ILLUMINATED MS PAGE FROM AN ANTIPHONARY

French, Late XV Century

Music written in four-line staves in red and black, with rubricated Latin text and historiated initial *D*, enclosing miniatures depicting S. Peter in papal dress conversing with S. John the Evangelist. Framed.

25- 388. ILLUMINATED MS PAGE FROM AN ANTIPHONARY *French, Early XVI Century*
Music written in four-line staves, with rubricated Latin text and historiated initial *T*, enclosing miniature depicting an ecclesiastical procession, the border illuminated with bands of flowers and foliations. Together with a small page of illuminated Byzantine MS written in late Greek. Framed. [Lot.]

• GOTHIC AND RENAISSANCE STAINED GLASS

The majority of all existing stained glass shows imperfections or restorations, and these will not be noted separately in the individual descriptions. All items in this category are sold strictly *as exhibited*.

25- 389. TWO STAINED AND PAINTED GLASS ARMORIAL PANELS

South German, Late XVI Century

Depicting nymphs holding shields, and standing upon balustrades within round-arched embrasures. Framed.

11½ x 9 inches

Collection of Jules S. Bache, New York

390. TWO STAINED AND PAINTED GLASS PANELS

Swiss, dated 1585 and 1614

One depicting a lady and a mantled escutcheon within two round-arched panels; the other depicting the Beheading of S. John the Baptist, between vignettes of plow and oxen, and two angels holding escutcheons. Framed.

13 x 8½ inches

From Theodore Fischer, Lucerne

391. STAINED AND PAINTED GLASS PANEL

Franco-Flemish, XVI Century

Profile bust portrait to right of a bearded saint; ruby background. Framed.

13 x 9½ inches

392. TWO STAINED AND PAINTED GLASS PANELS

Swiss, XVI Century

One an armorial panel depicting two escutcheons with plumed helms, and vignettes of angels and other figures; the other depicting a man-at-arms in scarlet uniform, standing in a round-arched embrasure, inscribed and dated 1555. Framed.

13½ x 10 and 12½ x 8 inches

110 393. ROMANESQUE STAINED AND PAINTED GLASS MEDALLION *French, XIII Century*
Circular medallion depicting the Zodiacal sign of Pisces, with two gold and silver fish. Framed.

Diameter 22½ inches



[NUMBER 394]

500-

394. RARE GOTHIC STAINED AND PAINTED GLASS LANCET WINDOW

French, Early XIV Century

Tall narrow panel depicting an angel holding a censer, and standing beneath a Gothic arch filled with floral motives and architectural vignettes. Box frame, fitted for electricity.

42 x 12 inches

[See illustration]



[NUMBER 395]

395. PAIR EARLY GOTHIC STAINED AND PAINTED GLASS WINDOW PANELS

German, Early XIV Century

Each depicting a lancet-form window stained in brilliant shades of emerald green and ruby red outlined with gilding, and flanked by a pair of smaller Gothic lights *en grisaille*, and with crocketed pinnacles. Framed.

42½ x 24 inches

[See illustration of one]

396. GOTHIC STAINED AND PAINTED GLASS LANCET-FORM LUNETTE

French, XIV Century

36 Depicting Christ raising Lazarus, amid Gothic foliations on a ruby red ground. Box frame, fitted for electricity.

19½ x 20 inches

397. ROMANESQUE STAINED AND PAINTED GLASS PANEL

French, XIII Century

37 Centring an oval medallion depicting Christ in red and green robes standing before a laborer, in a sapphire blue ground. Framed.

23 x 24 inches

398. GOTHIC STAINED AND PAINTED GLASS PANEL

French, XIII-XIV Century

38 Depicting the white-robed Virgin in a *mandorla*, flanked by two figures withdrawing draperies, within a border of colorful leaf and floral motives. Framed.

23 x 19½ inches

399. STAINED AND PAINTED GLASS PANEL

Flemish, Early XVI Century

39 Depicting the figure of S. Eloi in red bishop's robes, standing before an acolyte; sapphire blue background. Pieced window; framed.

39 x 19 inches

400. STAINED AND PAINTED GLASS PANEL

Flemish, circa 1500

40 Depicting the three-quarter-length figure of the Virgin in red robes, holding an apple, and with the nude Child in her left arm. Framed.

44 x 21 inches

401. STAINED AND PAINTED GLASS PANEL

Flemish, XVI Century

41 Depicting the half-length figures of a king and queen in blue and red robes, standing beneath a surbased arch sculptured with Renaissance ornament; with a vista of a town in the distance. Framed.

54½ x 25½ inches

402. TWO GOTHIC STAINED AND PAINTED GLASS PANELS

Rhenish, XIII-XIV Century

42 One depicting Christ with two disciples, above a scene portraying the Death of the Virgin; the other with the Angel of the Annunciation and bearded saints. Framed.

57 inches and 5 feet x 17½ inches

403. IMPORTANT GOTHIC STAINED AND PAINTED GLASS LANCET WINDOW

French, XIV Century

Depicting the figure of S. John the Evangelist in purple and scarlet robes, attended by a kneeling monk in blue, and standing beneath a crocketed arch; above and below, two panels of grisaille strapwork. Box frame, fitted for electricity. 10 feet x 18 inches

[See illustration]

404. GOTHIC STAINED AND PAINTED GLASS WINDOW

Spanish, Early XV Century

Depicting the winged Archangel Michael with spear and shield, standing before an assembled background of fragments. 5 feet 3 inches x 27 inches

ITALIAN AND FRENCH RENAISSANCE FURNITURE
AND WORKS OF ART

405. CARVED IVORY WAFER BOX

French, XVI Century

Compressed round box, the flat cover carved with the symbols of the four Evangelists; age cracks. Diameter 4 inches

406. FOUR GOTHIC CARVED BONE FIGURAL PLAQUES

Italian, XIV Century

Each formed of triple panels, within a Gothic arcade, carved with figures depicting scenes from religious and secular legends; framed with amethyst velvet mats, one varying slightly. Height 4½ inches

407. PAIR ENGRAVED IVORY PLAQUETTES

Italian, circa 1600

Engraved with scenes from the writings of Tasso; depicting mounted and foot soldiery in landscape scenes showing waterways with boats, and with figures of Olympia and Angelica. Ebony frames. Length 5 inches

Collection Spitzer, Paris

408. PAIR WROUGHT STEEL STIRRUPS

XVI Century

Bell-shaped, the hollow *ajouré* base wrought with a pine cone within hatched borders. Height 6½ inches

Collection of Luigi Grassi, New York

409. FINELY SCULPTURED IVORY PEDESTAL, MOUNTED IN BRONZE DORÉ

François Duquesnoy (il Fiammingo), Flemish: 1594-1643

Cylindrical pedestal, exquisitely carved and undercut with a triumphal procession centring the infant Bacchus in a chariot drawn by two horses, on square Belgian black marble plinth; Régence *bronze doré* classic mounts and grapevine appliqués, imperfect. Height 8¼ inches

From the Hamilton Palace Collection

Exhibited at the South Kensington Museum, London, 1862



[NUMBER 403]



[411]

[410]

[359]

410. *ROMANESQUE SILVER-MOUNTED ROCK CRYSTAL PROCESSIONAL CROSS

French, XII Century

Cross of faceted rock crystal segments, with tooled silver mounts centring small octagonal medallions of the Crucifixion and the Paschal Lamb. Minor imperfections, as usual.

Collection of Lady Baillie, Paris

Height 19 inches

Collection of Sir Herbert Cook, London

[See illustration]

411. BRONZE TWO-SPOUTED LAMP

Byzanto-Roman, IV Century

Tall-stemmed lamp, the cover with standing figure of a putto with shield; round hollow foot.

Height 11 inches

[See illustration]

412. SULTANABAD FAÏENCE PLATE

XIV Century

Decorated in cobalt blue, olive green and cream, with a foliated border of cartouches and figures of hares, centring a conforming roundel. Repaired. *Diameter 9¼ inches*
Collection of T. E. H. Curtis

413. GOTHIC DINANDERIE TWO-LIGHT FIGURAL CANDLESTICK

Standing figure of a man in peaked cap and jerkin, upholding two *bobèches*; on scutiform stand with three angular splayed legs terminating in *sabots*. *Height 8½ inches*

414. ENGRAVED IVORY PLAQUE

Italian, XVI Century

Upright plaque inlaid with a Renaissance arch and engraved with figural ornament, enclosing a panel depicting a scene from *Orlando Furioso*. Small imperfections. Framed. *Height 9¾ inches*
Collection Spitzer, Paris

415. INLAID EBONY AND IVORY BACKGAMMON BOARD, WITH FINELY CARVED COUNTERS

German, circa 1700

Folding ebony board, inlaid with plain and green-tinted ivory panels, the counters finely carved with portraits of German rulers, allegories, views of castles, heraldic devices and inscriptions. With a pair of old tooled leather cups, and pair of dice. [Lot.]

Length open 23½ inches

416. TWO FLINTLOCK FOWLING PIECES WITH BONE MARQUETRY ORNAMENT

Swiss or Tyrolese, XVII Century

Having walnut stocks inlaid in bone with figures of huntsmen, wild game and foliations. *Lengths 45 and 46 inches*

417. WALNUT AND BONE INTARSIA CHEST

Venetian, XVI Century

Small oblong chest with hinged top opening to an interior fitted with small drawers and compartments; on trestle supports carved in the form of dogs. The whole elaborately inlaid in bone with a Moresque design. Small imperfections.

Height 17 inches; length 33 inches

418. ROMANESQUE SCULPTURED SANDSTONE CAPITAL

French, XII Century

Carved on two sides with interlocked figures of leonine grotesques.

Height 15½ inches

419. ROMANESQUE SCULPTURED LIMESTONE CAPITAL

French, XII Century

Carved with a cluster of three animal heads.

Height 11 inches



[NUMBER 420]

420. LIMOGES GRISAILLE ENAMEL OVAL DISH

Jean Courtois, French: XVI Century

Finely painted in grisaille colors, depicting the Feast of the Gods, within a border of animals and grotesques, in black grounds gilded with delicate foliate scrolls and festoons; the reverse with a matching cartouche, and leaf border. Signed with initials I. C.

Length 20¾ inches

Note: The composition, including the Feast of the Gods, is related to that employed by Raphael in the Farnesina, and is probably based on sixteenth century engravings which simplified Raphael's design. See, for example, *La Favola di Amore e Psiche*, Rome, 1811, pl. XXXI, with engravings by Luigi after Raphael.

From the Spanish Art Gallery, Ltd., London

Exhibition, The Art of the Renaissance Craftsman, Fogg Art Museum, Cambridge, Mass., 1937, no. 12

[See illustration]

421. PAIR DELLA ROBBIA GLAZED TERRA COTTA BUSTS

Florentine, Early XVII Century

Crowned figures of a bearded warrior and his consort with shoulder draperies; on monogrammed plinth. Coated with a bluish white glaze. Heights $21\frac{1}{2}$ and 21 inches

422. WROUGHT IRON BIRD CAGE

Spanish XVII-XVIII Century

Square domed filigree cage with turrets and bays; skeletal frame with tendril scrollings, in iron wire showing traces of polychrome. Height 22 inches

423. *GILDED BRONZE ARCHITECTURAL TABLE CLOCK WITH SUNDIAL

Nuremberg, Late XVI Century

Elaborately chased quadrangular pedestal-form clock with angle columns, on stepped plinth having supports in the form of sea horses, and surmounted by a terraced cupola with arcades centring acroterion figures; fitted with clock, sundial, and two auxiliary dials. Height 18 inches

424. WALNUT AND BONE INTARSIA TABLE PANEL, ON EBONIZED WOOD STAND

Venetian, XVI Century

Rectangular top richly inlaid in bone, metal and colored woods with concentric strap-work borders centring geometric motives; on turned and blocked ebonized legs of later date joined by stretchers and wrought iron braces. Height 25 inches; length 31 inches

425. PAIR CARVED AND POLYCHROMED INSIGNES

French, XVII Century

Salient grotesque lion figure with protruding tongue, the forepaws resting upon an apothecary jar. Heights $27\frac{1}{2}$ and $28\frac{1}{2}$ inches

426. CARVED PINE WALL CABINET

Swiss, XVI-XVII Century

Rectangular cabinet with paneled cupboard door revealing a shelved interior flanked by stiles flat-carved with floral ornament. Height 37 inches; width 25 inches

427. HENRI II TURNED WALNUT AND NEEDLEPOINT STOOL

French, XVI Century

Square seat covered in floral *gros point*, worn; on turned and blocked columnar supports with rail stretchers.

428. LOUIS XIII TURNED WALNUT CHILD'S CHAIR

French, XVII Century

Oblong back panel and seat covered in green silk damask and floral needlepoint, respectively; baluster-turned and blocked frame with rail stretchers, restored.

From Tavernier, Paris

429. HENRI IV CARVED WALNUT AND FLORAL NEEDLEPOINT ARMCHAIR

French, Late XVI Century

Turned and blocked frame, with scrolled arms and supports, inlaid seat rail; back panel and seat in floral needlepoint. Minor imperfections.

From Edouard Jonas, Paris



[NUMBER 430]

URBINO TAZZA: NUMBER 102

430. CARVED WALNUT CIRCULAR PEDESTAL TABLE

Ligurian, XVI Century

Circular top with molded edge, on carved support with three female *gaines* and incurvate triangular base with lion-paw feet.

Height 30 inches; diameter 31½ inches

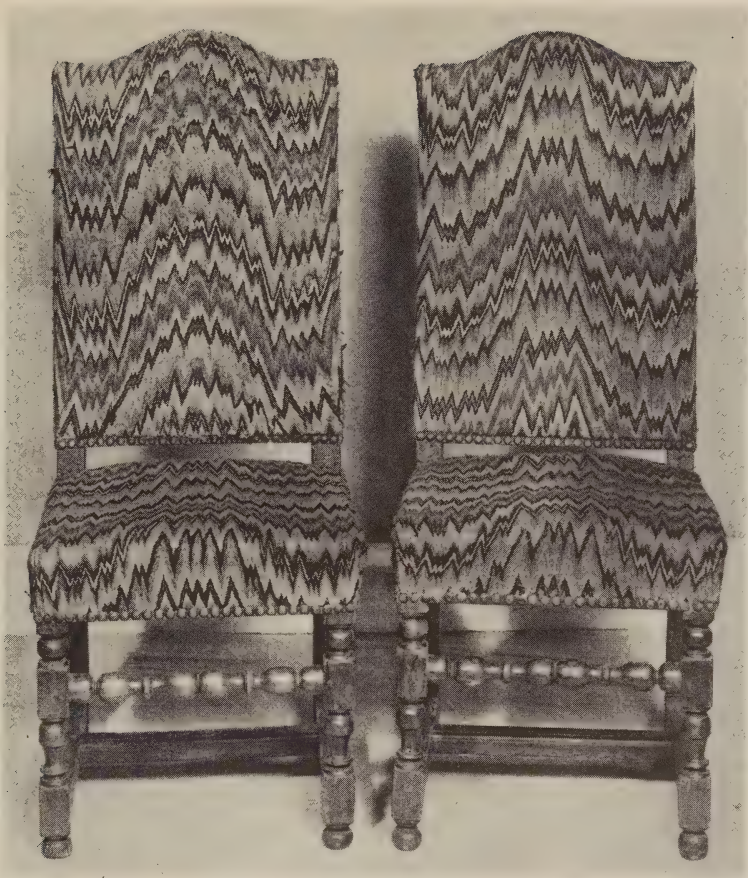
[See illustration]

431. HENRI II WALNUT CENTRE TABLE

French, XVI Century

Oblong top and plain paneled frieze, on four columnar supports resting upon molded rail stretchers and bun feet.

Height 31 inches; length 44 inches



160 432. SET OF FOUR LOUIS XIV TURNED WALNUT AND POINT D'HONGRIE SIDE CHAIRS

French, XVII Century

Tall back, and seat covered in wool *point d'Hongrie* of the period; turned and blocked underframing. With restorations and some repairs.

Collection of P. Guerault, Paris

[See illustration of two]

20 433. TWO PAIRS LOUIS XIV TURNED WALNUT AND POINT D'HONGRIE SIDE CHAIRS

French, XVII Century

En suite with the preceding. With restorations and small repairs.

Collection of P. Guerault, Paris

434. LOUIS XIV TURNED WALNUT AND POINT D'HONGRIE WING CANAPÉ

French, XVII Century

En suite with the preceding. With restorations and small repairs. Length 41½ inches

Collection of P. Guerault, Paris

60 435. LOUIS XIV TURNED WALNUT AND POINT D'HONGRIE WING CANAPÉ

French, XVII Century

Similar to the preceding.

Collection of P. Guerault, Paris



[NUMBER 436]

GOTHIC CARVED WOOD STATUETTE: NUMBER 110

436. FINELY CARVED WALNUT CASSONE *Veronese, XVI Century*
 Oblong hinged and gadrooned top, the front carved with a medallioned coat of arms, flanked by satyrs developing foliage scrolls, within a fruit garland border enclosed by female *gaines*; on animal paw feet. Some imperfections, as usual.

Height 24 inches; length 5 feet 9 inches

[See illustration]

437. FINELY CARVED WALNUT CASSONE *Veronese, XVI Century*
 Companion to the preceding. Some imperfections, as usual.

438. SMALL WALNUT GATELEG TABLE *Italian, XVII Century*
 Round top with two drop leaves, the frieze with end and mock drawers; on six baluster-turned and blocked legs, two operating as gates. Minor restorations.

From Daniel H. Farr, New York *Height 30 inches; length open 33 inches*

439. LOUIS XIV CARVED WALNUT AND NEEDLEPOINT ARMCHAIR *French, XVII Century*
 High arched back and seat covered in *tête de nègre* floral *gros point* centring *petit point* vignettes of classical figures and birds; leaf- and shell-carved frame with scrolled open arms and cabriole legs with X-stretcher.



[NUMBER 440]

440. SET OF SIX LOUIS XIV TURNED WALNUT AND MOQUETTE SIDE CHAIRS

French, XVII Century

Arched and canted back, and seat covered in wine red and green floral moquette of the period; frame with baluster-turned legs with X-stretcher and bun feet. With restorations.

[See illustration of two]

441. GOTHIC CARVED PINE MONEYCHANGER'S TABLE *South German, XVI Century*

Square top with carved scroll border, sliding to reveal a fitted well; over a frieze carved and undercut with undulating vines; on trestle supports joined by bar stretchers. Minor imperfections.

Height 31 inches; length 36 inches

Collection of Leon Cardon, Paris

442. CARVED, GILDED AND POLYCHROMED CASSONE, WITH PAINTED PANELS

Florentine, XV Century

Hinged sarcophagus-type cover with gesso *testa di cavallo* shield and gadrooned edge; the pilastered front painted with a processional panel, the sides with single mounted figures in landscapes in the style of the Anghiari Master; leaf carved base, on block feet. Enhanced with incised and parcel-gilded foliate ornament. Some restorations and imperfections, as usual.

Height 31 inches; length 6 feet 6 inches

[See illustration]

443. SET OF FOUR CARVED WALNUT AND BROWN LEATHER STATE CHAIRS

Italian, XVI Century

High rectangular back, seat and sides covered in brown leather studded with large nail-heads; leaf-carved frame with flat arms and quadrangular supports with elaborately carved and valanced frontal rail; the back with bronze ball finials.

444. ROMANESQUE SCULPTURED LIMESTONE COLUMN

French, XIII Century

Short round column having capital carved with caulicoli, and conforming molded base on square plinth.

Height 48 inches

From Tavernier, Paris

445. WALNUT INTARSIA CASSONE

Florentine, XV Century

Oblong molded and hinged top, the front richly inlaid with a panel depicting battles between centaurs and unicorns, flanked by Renaissance foliations, the sides with cherubs; intarsia borders; molded base. Minor restorations.

Height 36 inches; length 7 feet

Collection of Comm. Elia Volpi, New York

446. TWO GOTHIC CARVED OAK BENCHES

French, XV-XVI Century

Oblong back inset with carved linenfold panels and flanked by projecting supports; straight open arms and rectangular legs, joined by rail stretchers. Have green velvet seat cushions. Minor restoration.

Lengths 48 and 55 inches

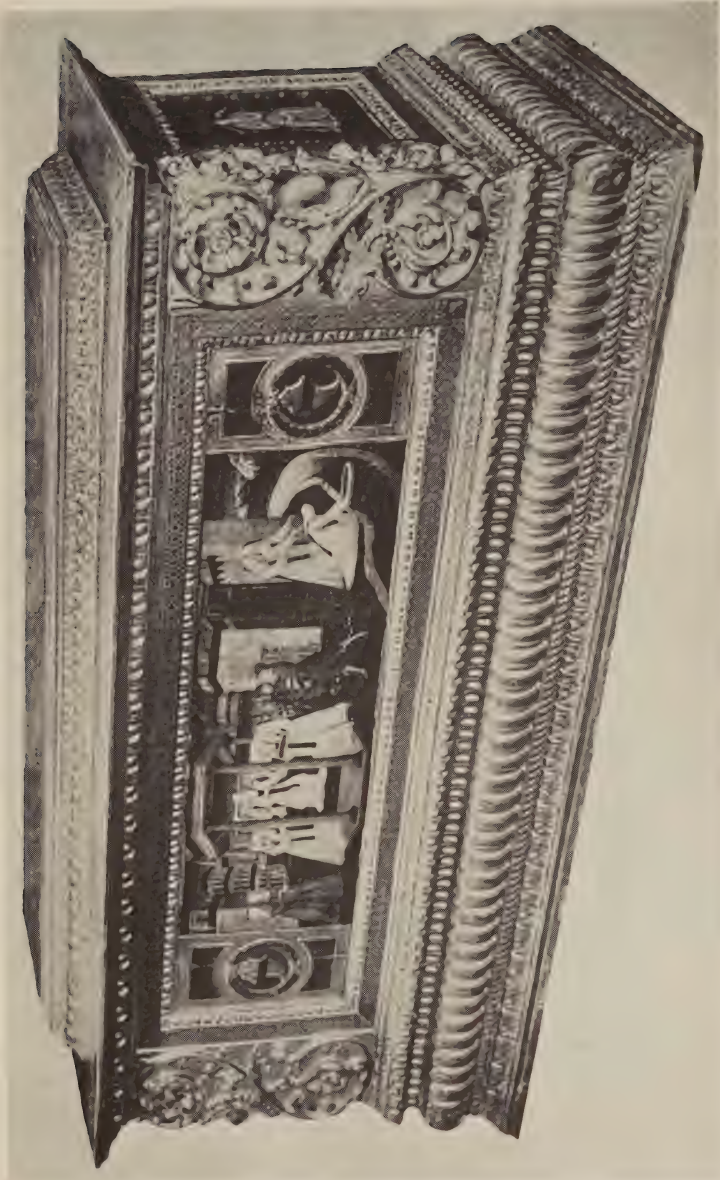
Collection of Lucas Moreno, Paris

447. CARVED WALNUT CASSONE

Italian, XVI Century

Rectangular molded and hinged top, the front carved in high relief with confronting chimeras developing foliated scrolling tails, flanking a laurel medallion with cartouche; cable-fluted sides; on gadrooned base with paw feet.

Height 25 inches; length 6 feet 9 inches



[NUMBER 442]

448. HENRI II CARVED WALNUT CABINET

French, XVI Century

Oblong top, above an arched and leaf-carved frieze enclosing a single door cupboard carved with the Chariot of Venus, and resting upon a table stand with single drawer and four ring-turned columnar supports; the whole enclosed within six columnar posts resting upon a molded plinth base with bun feet. *Height 5 feet 3 inches; width 49 inches*

449. WALNUT AND CERTOSINA-WORK CHEST

North Italian, XVI Century

Rectangular hinged top, imperfect; the front carved with guilloche and geometric borders centring a cartouche; the top, front and sides richly ornamented with geometric and floral bone intarsia. *Height 21 inches; length 5 feet*

450. GOTHIC FINELY CARVED WALNUT DOORWAY ARCHITRAVE

French, Late XV Century

With crocketed square posts enclosing two Gothic arches with spandrels of window tracery. *Height 10 feet 6 inches; width 54 inches*

[See illustration]

451. PAIR FINELY WROUGHT PARCEL-GILDED IRON THREE-LIGHT TORCHÈRES

Jan Lamour of Nancy, French: XVIII Century

Standard and two curving candle arms composed of interlaced foliage sprays, flowers and wheatears; on conforming voluted base, and incurvate square marble socle. Fitted for electricity. *Height 8 feet 6 inches*

452. WALNUT REFECTORY BENCH

Flemish, XVI Century

Plank seat on baluster-turned trestle supports. *Length 9 feet*

DAMASKS, BROCADES, VELVETS AND EMBROIDERIES

453. EMBROIDERED CRIMSON AND GREEN VELVET ALMS BAG

French, XVI Century

Embroidered in gold thread with scrolling floral motives, and fitted with punched iron mounts. *Length 12 inches*

454. PAIR SLASHED-WORK WINE RED VELVET CUSHIONS

French, circa 1600

In wine red velvet, slightly stained, patterned with a slashed-work design; trimmed with tassels.

455. PAIR SILK AND GOLD EMBROIDERY COATS OF ARMS

English, Early XVIII Century

Worked in colored silks and gold and silver thread with the Royal arms of Great Britain, on a crimson silk damask ground. *18 x 20 inches*

Collection of Charles T. Yerkes, New York



[NUMBER 450]

456. GOLD- AND SILK-NEEDLEPAINTED PICTURE OF THE CRUCIFIXION

Italian, Late XVI Century

Worked in colored silks and gold and silver thread with the crucified Christ; mounted upon amethyst velvet with embroidery border of Renaissance scrolls. Framed.

31½ x 22¼ inches

457. EMBROIDERY PICTURE OF THE LAST SUPPER

Swiss, XVI Century

Worked in colored silks with a scene depicting the Last Supper, the figures grouped around a circular table; bordered with moss green velvet, and trimmed with gold galloon.

29 x 25 inches

458. BEADWORK ALTAR FRONTAL

Florentine, XVII Century

Worked principally in shades of gold, emerald green, blue and rose with a symmetrical design of a central medallion depicting the Paschal Lamb, and flanked by a pair of flower-filled urns; the whole enclosed with Renaissance leaf scrolls 'jeweled' with foiled emeralds, rubies and amethysts.

32 inches x 6 feet 7 inches

459. LOUIS XVI SKY BLUE STRIPED SILK BROCADE TABLE COVER

French, XVIII Century

Woven in pastel-colored silks with tiny nosegays of roses and other blossoms, between salmon pink and oyster white striped bands.

48 x 32 inches

460. RÉGENCE BUFF SILK BROCADE TABLE COVER

Italian, Early XVIII Century

Woven in shades of sky blue, emerald green, old gold and rose with a design of rows of flower-filled urns.

51 x 40 inches

461. LENGTH OF FINE DIRECTOIRE SKY BLUE AND YELLOW SATIN LAMPAS

French, Late XVIII Century

Patterned with a symmetrical design of radial floral motives enclosed within leaf scrolls and garlands of roses. Six pieces. [Lot.]

About 16 yards x 25½ inches

462. PAIR LOUIS XV APPLE GREEN SATIN BROCADE PANELS

French, XVIII Century

Patterned with a bold design of large asymmetrical old rose floral clusters. Small repairs.

6 feet x 20 inches

463. EMBROIDERED RUBY VELVET BANNER WITH ECCLESIASTICAL PAINTING

Spanish, XVII Century

Swallowtail banner embroidered in silver bullion with borders of scrolling floral stems, enclosing a central painting on leather of the Virgin and Child.

6 feet x 41 inches

464. LOUIS XV IVORY SILK AND GOLD BROCADE COPE

French, XVIII Century

Patterned with a symmetrical design of pastel-colored floral sprays supported upon golden grapevine clusters.

8 feet 10 inches x 40 inches

465. LOUIS XV NATTIER BLUE FLOWERED SILK COVERLET

Spanish, XVIII Century

Patterned with a design of small floral bouquets enclosed within a serpentine ribbon trellis. Small discolorations.

6 feet 4 inches x 50 inches

466. EMERALD GREEN SILK DAMASK AND VELVET CHASUBLE

Italian, XVI Century

Damassé with a recurrent design of late Gothic cusped strapwork, and centring a moss green velvet orphrey.

467. LOUIS XV MAUVE STRIPED SILK BROCADE TABLE COVER

French, XVIII Century

Patterned with a symmetrical design of serpentine floral branches supporting colorful embroidered figures of birds and butterflies.

38 inches square

468. NEEDLEPAINTED GREEN SILK DAMASK CHASUBLE

XVI-XVII Century

Emerald green silk damask patterned with floral sprigs, the orphreys needlepainted with five bust-length figures of saints, within arched niches.

469. TWO STRIPS OF RUBY VELVET

Italian, XVII Century

Finely patinated ruby velvet, bordered on one side with gold galloon.

Total length 10 feet 6 inches x 12 inches

[END OF THIRD SESSION]

24/24/22



LA COMPARAISON.

[NUMBER 476]

FOURTH AND LAST SESSION

Saturday, January 25, 1947, at 2 p.m.

CATALOGUE NUMBERS 470 TO 642 INCLUSIVE

FRENCH COLORED ENGRAVINGS

470. PAIR STIPPLE ENGRAVINGS PRINTED IN COLORS *Bonnet, after J. B. Huet*
Les Boules de Savon; La Chèvre Bien Aimée. Fine impressions. Fair margins with the engraved inscriptions. Small quartos, framed.

471. PAIR STIPPLE ENGRAVINGS PRINTED IN COLORS *Bonnet, after J. B. Huet*
La Bonne Chienne; Le Petit Cavalier. Fine impressions. Fair margins with the engraved inscriptions. Small quartos, framed.

472. PAIR STIPPLE ENGRAVINGS PRINTED IN COLORS *Bonnet, after J. B. Huet*
Le Petit Chateau de Carte; La Bouillie aux Chats. Fine impressions. Fair margins with the engraved inscriptions. Small quartos, framed.

473. PAIR STIPPLE ENGRAVINGS PRINTED IN COLORS *Bonnet after J. B. Huet*
Les Echasses; Le Petit Sabot. Fine impressions. Fair margins with the engraved inscriptions. Small quartos, framed.

474. PAIR STIPPLE ENGRAVINGS PRINTED IN COLORS *Bonnet after J. B. Huet*
Les Petits Gourmands; Le Coq Secouru. Fine impressions. Fair margins with the engraved inscriptions. Small quartos, framed.

475. PAIR STIPPLE ENGRAVINGS PRINTED IN COLORS *Bonnet, after J. B. Huet*
La Bastille détruite ou la petite Victoire; Le Tambour National. Fine impressions. Wide margins with the engraved inscriptions and publication lines. The first slightly soiled. Small quartos, framed.

476. ENGRAVINGS IN THE GOUACHE MANNER, PRINTED IN COLORS
François Janinet, after Lavreince, 1786
La Comparaison. Portalis-Beraldi no. 40, E. Bocher no. 12. Published state with the title in engraved letters and full publication line. Margin to the plate mark. Rebacked. Framed.

[See illustration]

477. STIPPLE ENGRAVING PRINTED IN COLORS *T. J. Wolff, after Boilly*
La Douce Impression de l'Harmonie. Very fine impression. Wide margin showing the full inscription. Upright folio. Framed.

478. ENGRAVING IN THE GOUACHE MANNER *Gilles Demarteau, after Le Barbier*
Landscape with classic ruins and peasants. No. 621. Fine impression with full margins.
Upright folio. Framed.

479. ENGRAVING IN THE GOUACHE MANNER, PRINTED IN COLORS
François Janinet, after Lavreince, 1788
L'Indiscretion. Portalis-Beraldi no. 41, E. Bocher no. 31. Late state not completely
printed in color. Good margin, mounted on board. Framed.

FRENCH EIGHTEENTH CENTURY FURNITURE AND DECORATIONS

480. TWO MENNECY WHITE PORCELAIN SNUFF BOXES *Circa 1750*
Silver-mounted snuff boxes in the form of a pug dog, and a cat with kitten.
Length 2¼ inches

481. PORTRAIT MINIATURE, IN FRAME SET WITH HALF-PEARLS
Richard Cosway, R.A., English: 1742-1821
Marianne Dorothea, wife of General Dalrymple, age twenty-nine. Portrait to the ob-
server, with head slightly turned to the left, in large feathered hat. Frame set with half-
pearls and inscribed on reverse. Has leather case. *Oval: height 2⅝ inches*

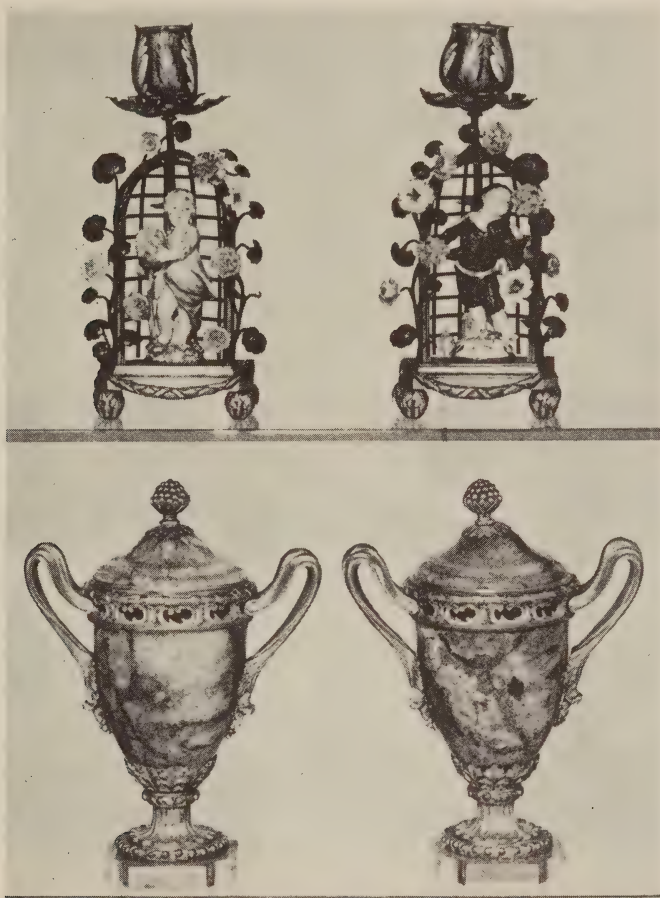
482. PORTRAIT MINIATURE *Attributed to Pierre Adolphe Hall, Swedish: 1739-1793*
Half-length figure of a lady in white fichu, with a young child holding a nosegay of roses;
gilded bronze frame. *Diameter 2¼ inches*

483. MENNECY WHITE PORCELAIN TOILET BOX *Circa 1750*
Ribbed cylindrical box, the domed cover with floral sprig in relief. *Height 3½ inches*

484. PAIR MINIATURE CIRCULAR ENGRAVINGS *P. Janinet, after Hubert Robert*
Depicting romantic ruins with bridges, among trees. Framed. *Diameter 3¾ inches*

485. LOUIS XV DECORATED RED LACQUER AND BRONZE DORÉ COUPE
French, XVIII Century
Round flaring cup, decorated in gold with landscape vignettes, in a russet red ground;
with *bronze doré* rim mount, leaf handles and *ajouré* base. *Width 4¼ inches*

486. HEROLD MEISSEN WHITE AND GOLD PORCELAIN PEACH-FORM TEAPOT
Circa 1725
In the form of a Chinese peach with gilded stem-form handle and spout developing leaf
sprays, and with traces of gilded *chinoiserie* ornament, rubbed. *Height 5¾ inches*



AT TOP: NUMBER 487

BELOW: NUMBER 488

487. PAIR FINE LOUIS XV MEISSEN PORCELAIN AND BRONZE DORÉ
BOCAGE CANDLESTICKS

Circa 1770

Niche in the form of a bower, framed with stems of porcelain flowers, enclosing figurines of amors in canary yellow and black costumes, and supporting a leafy *bobèche*; molded and festooned base with melon-form feet. Minor imperfections. *Height 7¾ inches*

[See illustration]

488. PAIR LOUIS XV DERBYSHIRE SPAR COVERED URNS,
MOUNTED IN BRONZE DORÉ

French, XVIII Century

Conical urn with terraced cover, finely mounted with *bronze doré* grape-cluster finial, *ajouré* rim with two bifurcate handles and leafy socle. Minor repair.

Height 7¾ inches

[See illustration]



AT TOP: NUMBER 490

BELOW: NUMBER 489

489. PAIR POWDER BLUE PORCELAIN BOWLS, MOUNTED IN BRONZE DORÉ

K'ang Hsi

Deep round bowl with constricted foot, ornamented with Louis XV *bronze doré* open-work leaf-scrolled rim mount, entwined leafy handles and matching rocaille base.

Length 8½ inches

[See illustration]

490. PAIR POWDER BLUE PORCELAIN POINT BOTTLES, MOUNTED IN BRONZE DORÉ

K'ang Hsi

Ovoid base with tall hollow foot and gracefully tapered neck, reserved in a powder blue ground with leaf-form panels of gilded iron red floral stems; and with fine Louis XVI *bronze doré* rim mount and garlanded base of the period.

Height 9¼ inches

[See illustration]

491. PAIR LOUIS XV SÈVRES PORCELAIN CACHEPOTS Dated 1759
Cylindrical jar with molded rim, incurvate foot and two rocaille scrolled handles; decorated with royal blue and gold borders, and enameled floral sprays. Date letter of 1759 underfoot. Height 5 inches

[See illustration]

492. PAIR DECORATED BLUE ENAMEL OPERA GLASSES French, XIX Century
Reserved in gold-decorated royal blue grounds with ovals of gaily colored floral clusters. With leather case.

493. LOUIS XVI SÈVRES PORCELAIN ECUELLE Dated 1770
Flaring cylindrical two-handled cup, having cover with blossom finial, and deep round stand; decorated with stippled blue and gold collars enclosing brightly colored floral festoons. Height 5 inches

494. BISQUE PORCELAIN BUST OF VOLTAIRE French, XVIII Century
Smiling head with wavy hair and sideburns, directed to half right, in blouse encircled by gathered drapery. Has stand. Height 7 inches

495. PAIR MEISSEN WHITE PORCELAIN GROUPS Circa 1760
Amoristic pairs: seated maiden withdrawing from the attentions of a swain kneeling at her left; and a maiden leaning against her youthful lover, whose elbow rests upon a tree stump; on rustic bases. Minor imperfections. Height 7¾ inches

496. GARNITURE OF THREE BRONZE DORÉ AND LAPIS BLUE ENAMEL COVERED BOWLS Christopher Junger, Vienna, circa 1775
Pair with molded foot, and one with tazza-form base; painted with brightly colored floral cartouches and gilded panels of *treillage* ornament, in a lapis blue ground. Assembled garniture. Signed underfoot. Diameters 6¾ and 8 inches

497. PAIR LOUIS XV MEISSEN PORCELAIN MINIATURE FIGURES OF ELEPHANTS, MOUNTED IN BRONZE DORÉ Circa 1760
Standing elephant with lowered head, supporting upon his back a *bronze doré* urn of tiny porcelain flowers; on pierced rococo base. Minor imperfections. Height 6½ inches
Collection of the Earl of Balfour, Whittingehame, East Lothian

[See illustration]

Illustration of number 491 appears on page 178; of number 497 on the following page



AT TOP: NUMBER 497
BELOW: NUMBERS 498-499-498

498. PAIR LOUIS XV BRONZE DORÉ CHINOISERIE CANDLESTICKS

French, XVIII Century

Standing figure of a Chinese upholding a pair of cornucopias with urn *bobêches*; on pedestal having Sèvres white porcelain dado hung with chain festoons. *Height 12 inches*

[See illustration]

499. LOUIS XV BRONZE DORÉ AND MEISSEN PORCELAIN FLOWER VASE

XVIII Century

Ovoid vase with allover encrusted decoration of white guelder roses; and mounted with a *bronze doré* scrolled and fluted rim developing handles embellished with foliations, and matching *rocaille* base. *Height 12 inches*

[See illustration]



AT TOP: NUMBER 500

BELOW: NUMBER 501

150-
500. PAIR LOUIS XVI BRONZE AND BRONZE DORÉ FIGURAL CANDELABRA

French, XVIII Century

Seated nude bronze amor, holding a bifurcated *bronze doré* acanthus sprig terminating in *bobèches*; on cylindrical statuary marble pedestal and Nubian marble plinth.

Height 11 inches

380- [See illustration]

501. PAIR LOUIS XV MENNECY PORCELAIN COVERED POTPOURRI BOWLS,
MOUNTED IN BRONZE DORÉ

Circa 1750

Hemispherical bowl and cover, painted with brightly colored nose-gays of flowers, and insects; and ornamented with rococo *bronze doré* mounts, *ajouré* with blossoms and roccaille foliations, of somewhat later date. One repaired.

Height 9½ inches

[See illustration]



[NUMBER 502]

502. VIENNA PORCELAIN CABARET, PAINTED WITH 'ENGRAVINGS' OF FAUNA

Circa 1780

Shaped oblong tray with pierced gallery rim; chocolate pot, creamer, and sugar bowl having covers with flower finials; and two cups and saucers. Reserved in simulated 'knotty pine' grounds, with facsimile engravings of bird and animal subjects. One finial imperfect.

Length of tray 14¾ inches

[See illustration]

503. LOUIS XV CARVED AND POLYCHROMED IVORY AND HAND-PAINTED FAN

French, XVIII Century

Having staves richly carved with openwork cartouches of amors and *chinoiserie* figures, and painted and gilded ornament; the foil finely painted with pastoral scenes depicting figures and animals. Some imperfections.



[NUMBER 504]

504. *RARE LOUIS XV MEISSEN PORCELAIN AND BRONZE DORÉ BOUDOIR CLOCK

Circa 1760

Drum clock set amidst green enameled leaf stems bearing porcelain blossoms, the *bronze doré* base chased with rocaille ornament, and centring a porcelain figure of a girl in gaily colored costume, seated with a hurdy-gurdy upon her lap.

Height 10¾ inches

[See illustration]

505. LOUIS XV CARVED AND PARCEL-GILDED IVORY AND HAND-PAINTED FAN

French, XVIII Century

Chickenskin foil painted with a landscape scene depicting Abraham dismissing Hagar and Ishmael; the carved and pierced staves embellished with gilded leaf and figural ornament.

240 506. TWO RÉGENCE BRONZE DORÉ CANDLESTICKS *French, Early XVIII Century*
 With somewhat varying baluster-form shafts, urn sockets, and spreading bases; ornamented with foliations. *Heights 10½ and 11 inches*

507. LOUIS XV SÈVRES PORCELAIN CACHEPOT *Circa 1760*
 Deep round bowl with flaring shaped rim; decorated with borders of royal blue and gold trellised cartouches, linked by gilded leaf scrolls and enameled festoons of brightly colored blossoms. *Diameter 9 inches*

508. BRONZE BACCHIC GROUP *After Claude Michel (Clodion)*
 Depicting two finely modeled figures of Bacchic putti playing with a reclining goat, one leaning drunkenly upon a tree stump, the other upon the goat's back; rustic base, signed. Old but posthumous cast. Has revolving oval parcel-gilded and marbled wood stand. *Height 12 inches*

509. *LOUIS XV BRONZE DORÉ MANTEL CLOCK *French, circa 1740*
 Drum clock in rococo case pierced with *treillage*, surmounted by two Bacchic amors before a cartouche screen, and flanked by seated amors holding a poppy pod and shell, respectively; on boldly scrolling feet. Striking movement. *Height 17¾ inches*

[See illustration on page 179]

510. LOUIS XVI SÈVRES PORCELAIN BOAT-SHAPED DISH *Dated 1787*
 Octagonal, the interior decorated with deep powder blue and gold borders, enclosing a panel and medallions of entwined floral festoons and matching nosegays of blossoms. Date letter of 1787 underfoot. *Length 11½ inches*

511. PAIR LOUIS XVIII BRONZE DORÉ AND VERT ANTIQUE
 MARBLE CANDLESTICKS *French, circa 1820*
 Having columnar shaft with capital of triple female masks, surmounted by an urn socket; on circular foot chased with amoristic trophies. *Height 11½ inches*



[NUMBERS 512 AND 513]

160

512. DRESDEN PORCELAIN FIGURE OF A PAGOD

Seated figure of a grinning mandarin's consort, in open robe enameled with brightly colored floral ornament and insects, with nodding head and hands and articulated tongue.

Height 12½ inches

[See illustration]

160

513. DRESDEN PORCELAIN FIGURE OF A PAGOD

Companion mandarin to the preceding. Minor repair to left cuff. *Height 12½ inches*

[See illustration]

30

514. *SILVER EASEL MIRROR

Italian, Early XVIII Century

Horizontal molded and leaf-ornamented cartouche-shaped frame, on scrolled bracket base.

Length 10¼ inches



[NUMBER 515]

515. TERRA COTTA GROUP

After Claude Michel (Clodion)

Figure of a sprawling Bacchic youth with draperies over his thighs, extracting bunches of grapes from a tub flanked by four drunken infant satyrs amid clusters of grapes; on oval gilded wood base.

Length 25 inches

[See illustration]

516. BUEN RETIRO PORCELAIN CACHEPOT

Circa 1760

Shaped oval bowl with crinkled rim, and leaf-form handles; painted in puce *grisaille* with landscape vignettes showing buildings and waterways.

Length 12 inches

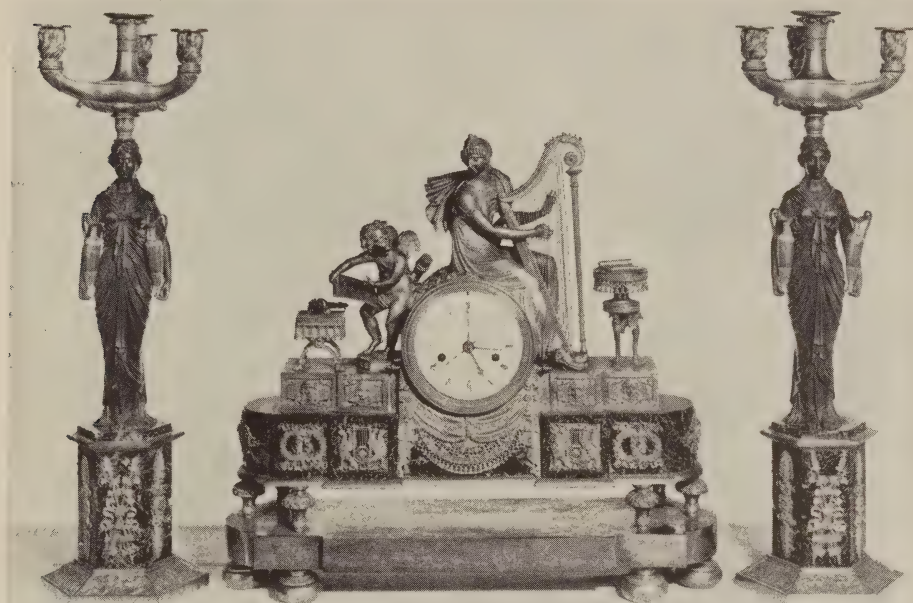
517. ROUEN FAÏENCE SOUP TUREEN

Circa 1720

Two-handled cartouche-shaped bowl painted with undulating stems of blossoms, the cover with a cornucopia and matching foliations, interspersed with insects and a bird figure.

Length 12½ inches

[See illustration on page 180]



[519]

[518]

[519]

210

518. *EMPIRE BRONZE DORÉ AND MARBLE FIGURAL MANTEL CLOCK

Jean François de Belle, Paris, circa 1810

Festooned drum clock surmounted by a seated figure of a Muse playing a harp, and a cupid, both with tabourets and scrolls, on plinth ornamented with masks, and marble surbase with classic appliqués and chased vase feet; resaulted base with bun feet.

Height 22¼ inches

[See illustration]

240

519. PAIR EMPIRE BRONZE AND BRONZE DORÉ FIGURAL CANDELABRA

French, circa 1810

With bronze caryatids bearing ewers, and supporting four *bobèches* in the form of a Roman lamp; on hexagonal marble socle ornamented with classic appliqués, and with conforming chased spreading foot.

Height 27¾ inches

[See illustration]



[NUMBER 520]

520. PAIR BLUE AND WHITE PORCELAIN COVERED GINGER JARS
MOUNTED IN BRONZE DORÉ

K'ang Hsi

Oblate jar with domed cover, painted in rich cobalt blue with panels of scrolling lotus stems; and with *bronze doré* rim mounts, fruit finial and garlanded base.

Height 13 inches

[See illustration]

521. BISQUE PORCELAIN BUST OF BENJAMIN FRANKLIN

Circa 1830

Full-face portrait bust, with long curling hair, wearing a plain folded stock, waistcoat and collarless surcoat; on *bleu turquin* marble plinth.

Total height 13 inches



[NUMBER 522]

440
522. PAIR SCULPTURED MARBLE ALLEGORICAL GROUPS*French, Late XVII Century*

Summer and Winter. Pairs of nude infants with a garland of flowers and flaming brazier, respectively; in white statuary marble, on cartouche-shaped base inset with panels of *vert antique* marble. Minor imperfections.

Height 24½ inches

[See illustration]

360
523. *LOUIS XVI STATUARY MARBLE AND BRONZE DORÉ TABLE CLOCK*Faisant, Paris, circa 1775*

Arcaded portico case with four fluted square statuary marble columns, the dial hung with *bronze doré* garlands and a jeweled medallion, and surmounted by a cloud finial with doves; on oblong marble base with flaming altar; vase feet. Striking movement.

*Height 24 inches*30
524. TERRA COTTA BUST OF A WOMAN*French, Late XVIII Century*

Young woman wearing her hair in long ringlets, and with a kerchief loosely draped about her head.

Height 15 inches

525. *IMPORTANT LOUIS XVI BISQUE PORCELAIN, MARBLE AND
BRONZE DORÉ MANTEL CLOCK

Germain Dubois, Paris, circa 1780

Clock with round dial set in a truncated and fluted blue and white porcelain column surmounted by a covered urn hung with *bronze doré* rose garlands, flanked by bisque porcelain standing figures of Paris and Venus, and a pair of statuary marble obelisks applied with trophies; on oblong *bronze doré* beaded base enhanced with panels of foliations. Minor repairs.

Height 16¼ inches

Note: Germain Dubois (fl. 1757-89), eminent clockmaker, is represented in the Wallace Collection by a pillar clock. This is one of the most notable examples of this type, and one of the finest clocks of the period to appear in these Galleries at public sale.

[See illustration]



[NUMBER 525]



[NUMBER 526]

526. *IMPORTANT XVI BRONZE DORÉ AND MARBLE MANTEL CLOCK

Nicolas Sotiau, Paris, circa 1785

Drum clock, set in a corbeled upright rectangular *bronze doré* case enhanced with laurel sprays and floral garlands, and surmounted by a tetrapod urn embellished with ram's heads and having fruit finial; on statuary marble base with acanthus-leaf and *rinseau* appliqués, bun feet. Striking movement.

Height 25½ inches

Note: Nicolas Sotiau (Soriau), d. 1791, celebrated horologist, is represented by mantel clocks in Windsor Castle and the Palace of Versailles.

[See illustration]

527. PAIR 'AUGUSTUS REX' DRESDEN PORCELAIN COVERED URNS

Ovoid vase with narrow neck, domed cover having urn finial and handles in the form of female masks surmounted by particolored *panaches*; and gilded with panel borders of leaf arabesques, enclosing landscape vignettes with figures in brightly colored costumes, before architectural ruins and water scenes.

Height 17¼ inches

[See illustration on page 177]



[NUMBER 528]

1200
528. PAIR REGENCY FINELY WROUGHT ORMOLU TABLE CANDELABRA*Rundell, Bridge & Rundell, London, circa 1810*

Shaft in the form of three *adossés* Egyptian termes, over conformingly placed sphinxes, on incurvate paw-footed plinth; supporting two tiers of three cornucopia candle arms with leaf volutes enclosing rosette paterae. The whole resting upon a separate circular stepped base ornamented with British royal coats of arms, and with matching paw feet.

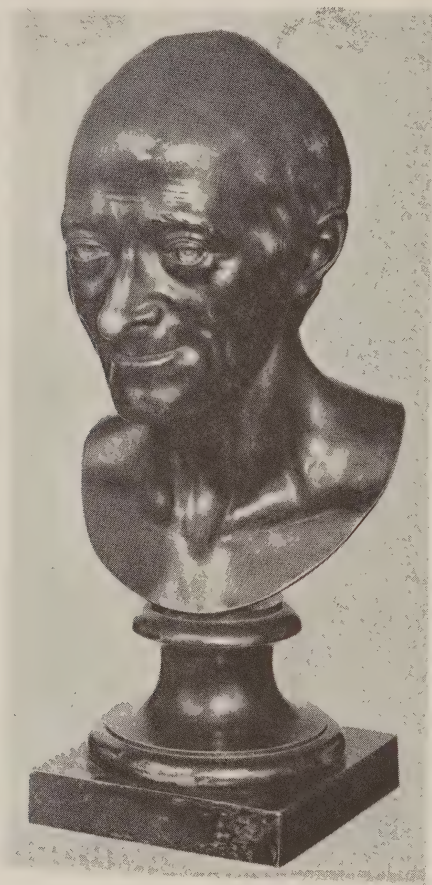
Height 33½ inches

310 [See illustration]

529. VIENNA PORCELAIN BOWL

Serpentine silvered rim enclosing trellised borders with enameled foliage arabesques, and a central nosegay of flowers, tiny animals and life sized insects; the exterior sketched with iron red floral shrubs.

Diameter 18 inches



[NUMBER 530]

400
JEAN ANTOINE HOUDON

FRENCH: 1741-1828

[Bronze Bust]

530. *VOLTAIRE*. Smiling head, facing the observer, a fringe of curly hair encircling the ears; on molded socle. Dark brown patina, with traces of gilding. Height 19½ inches

[See illustration]



[NUMBER 531]

32-

AUGUSTE PAJOU

FRENCH: 1730-1809

[Terra Cotta Bust]

531. *PORTRAIT OF A LADY*. Patrician lady with upswept hair, back curls and loose draperies over her shoulders; on round socle. Small repair. *Height 27 inches*

Collection Sigismond Bardac, Paris

Collection Sussmann, Paris

[See illustration]



[NUMBER 532]

532. SCULPTURED MARBLE STATUETTE *Louis Simon Boizot, French: 1743-1809*
Nude figure of a beautiful Bacchante reclining gracefully and holding a cluster of grapes, a spilled vase and tambourine strewn beside her. Carved and gilded wood stand. Small repair. *Length 20 inches*

Collection of Edward J. Berwind, New York

[See illustration]

533. PAIR GREEN PORPHYRITIC MARBLE AND BRONZE DORÉ EWERS

French, Early XIX Century
Ornamental ovoid ewer with incurvate socle and square plinth, of green porphyritic marble, mounted in *bronze doré* with collars of foliations and imbricated ornament, and a spout with handle in the form of entwined snakes. *Height 22½ inches*

534. TWO PAIRS LOUIS XVI CUT CRYSTAL WALL SCONCES

Lyre-form sconce applied with faceted bead chains, and with asteroid blossom cresting; supporting two light arms. Fitted for electricity. *Height 17 inches*

535. *LOUIS XV SILVER EASEL MIRROR

French, XVIII Century

Mirror panel in easel-type upright molded frame with arched top. *Height 17¾ inches*

536. CHINESE VERMILION LACQUER OCTAGONAL BOX,
INLAID WITH MOTHER-OF-PEARL*Ch'ien Lung*

Two-section box on fret-scrolled and pierced stand, incised and gilded with floral and tracery ornament, and inset with cartouches of *laqué burgauté* work depicting figures in landscapes and pavilions, and black and gold panels of animal and floral ornament.

Height 15¾ inches

537. *PAIR REPOUSSÉ SILVER MIRROR SCONCES

Italian, XVIII Century

Cartouche-shaped frame ornamented with strap scrolls and *rocaille* ornament, and fitted with an angularly curved candle arm.

538. *LOUIS XVI SCULPTURED STATUARY MARBLE AND
BRONZE DORÉ MANTEL CLOCK*Paris, circa 1780*

Pedestal-form clock inset with plaquettes depicting putti disporting with a goat, and acting as warriors, the enamel dial surmounted by finial figures of doves, on clouds with drapery festoons encircling quivered arrows.

*Height 17¼ inches*539. PAIR LOUIS XV PAINTED METAL AND FAMILLE ROSE
PORCELAIN FIGURAL WALL SCONCES

Asymmetrically scrolled dual leafy candle arms with cream blossoms, supporting a figure of a youth in crowned cap and robin's-egg blue robe diapered with blossoms. Minor imperfections. Fitted for electricity. *Height 15 inches*

540. PAIR RÉGENCE CARVED AND GILDED WALL BRACKETS

Shaped and pendent bracket, carved and pierced with leaf scrolls, blossoms and *coquillage* ornament. *Height 14 inches*

541. TERRA COTTA BUST OF A BOY

French or Italian, dated 1779

Head and shoulders portrait, the head with curling hair, tilted and directed half right; on molded socle. *Height 16¼ inches*



[NUMBER 542]

542. *RARE LOUIS XV ORMOLU CLOCK WITH MEISSEN PORCELAIN FLOWERS

Nicoles Blondel, Paris, circa 1760

Drum clock surmounted by an amor, and supported on *rocaille* leaf scrolls with curling stems of foliations and Meissen porcelain flowers, centring a porcelain figure of a shepherdess in gay costume with an apron of encrusted blossoms, standing beside a lamb; on rococo scroll-work base.

Height 19 inches

[See illustration]

543. FLAMBÉ PORCELAIN QUADRANGULAR VASE, MOUNTED IN BRONZE DORÉ

XVIII Century

Flaring quadrangular vase with molded edges and cubic neck, coated with a variegated blue and mauve *flambé* glaze; and fitted with chiseled *bronze doré* leaf-srolled handles, and elaborately molded base.

Height 17¾ inches



[NUMBER 544]

25
544. LOUIS XV Gobelins TAPESTRY PICTURE*French, XVIII Century*

Depicting the three-quarter-length figure of a milkmaid in rose pink gown, smelling a rose bud. Small restorations. Carved and gilded frame.

32 x 25 inches

[See illustration]

125
545. TERRA COTTA GROUP*After Claude Michel (Clodion)*

Nude figure of a young nymph, kissing a satyr whose knee she strides as he sits upon a tree stump, encircle by a Panpipes, thyrsus and piled tambourine of grape clusters; on *bleu turquin* marble plinth.

Total height 21¼ inches

[See illustration on page 182]

546. PAIR PAINTED METAL AND DRESDEN PORCELAIN WALL SCONCES

Louis XV Style

Bowknotted stem-form bracket having two scrolled leafy candle arms ornamented with Dresden porcelain flowers, and a central matching floral spray. *Height 15¼ inches*

80

547. CHINESE BLACK LACQUER CHEST, INLAID WITH NACRE ORNAMENT

XVIII Century

Canted oblong chest with hinged box lid, and interior tray; inlaid in mother-of-pearl with floral ornament and landscape scenes with figures. Some imperfections.

Length 19¼ inches

15

548. BRONZE DORÉ TABLE LAMP, WITH DRESDEN PORCELAIN FLOWERS

Louis XV Style

Ajouré baluster and spreading foot, supporting a slender shaft with adjustable branch-form dual candle arms and shield holder, embellished with Dresden porcelain flowers.

Height 21¼ inches

75

549. PAIR DIRECTOIRE TERRA COTTA FIGURES OF SPHINXES

French, Late XVIII Century

Crouching leonine figure, on rectangular plinth. Bronze green finish. Small imperfections.

Length 22¼ inches

45

550. GILDED METAL LANTERN WITH DRESDEN PORCELAIN FLOWERS

Louis XV Style

Skeletal coniform frame with projecting dome top, of gilded metal rods, entwined with wire tendrils supporting colored porcelain blossoms and leaves. Fitted for electricity.

Height 25½ inches

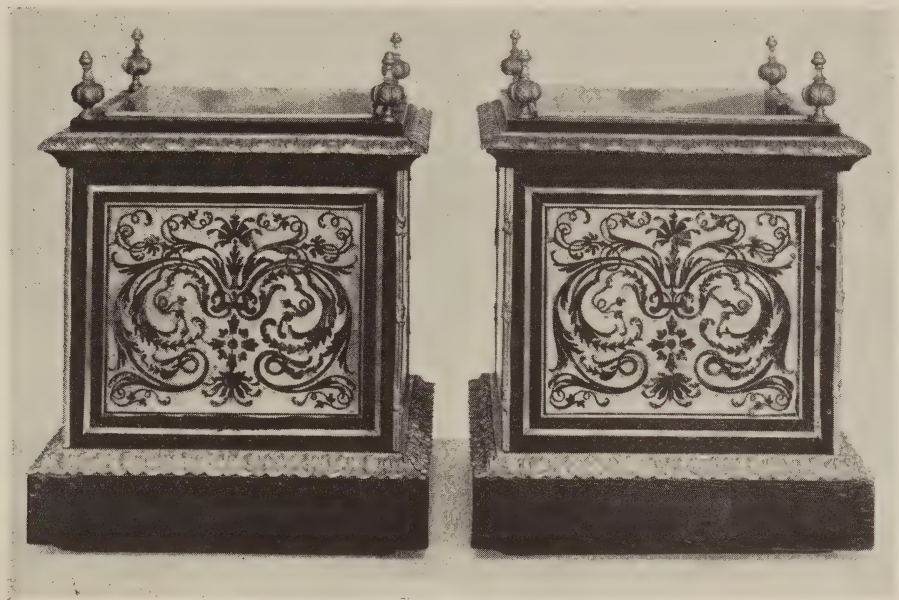
50

551. PAIR BRONZE STATUETTES OF BACCHIC PUTTI *French, Early XVIII Century*

Finely modeled figures garlanded with grapevines, and playing a *cornemuse* and a *tambourine*, respectively, and standing before half columns; *bleu turquin* marble round bases, mounted in *bronze doré*.

Height 16½ inches

00



[NUMBER 552]

552. PAIR LOUIS XIV EBONY AND BOULLE MARQUETRY JARDINIÈRES

French, XVII Century

Quadrangular jardinière with *bronze doré* borders of tongue-and-dart and acanthus ornament, and four urn finials; the sides inlaid with brass panels pierced with foliations, in a tortoise-shell ground. Fitted with zinc liners.

Height 15 inches

[See illustration]

553. *DIRECTOIRE BRONZE DORÉ MANTEL CLOCK

Pierre Etienne Romain, Paris, circa 1795

Drum clock with enameled dial, surmounting an angularly scrolled and festooned arch, ornamented with leaf dies and *rinseau* appliqués, and centring a miniature featherwork bird medallion; statuary marble plinth with vase feet.

Height 17¼ inches



[NUMBER 554]

554. PAIR LOUIS XV BRONZE DORÉ FIGURAL CHENETS *French, XVIII Century*
Wrought with amors seated upon a rustic mound and flanked by a dolphin and fantastic animal, respectively; on boldly scrolling and foliated pierced supports.

Height 17 inches

[See illustration]

555. SCULPTURED WHITE MARBLE GROUP *French, XVII Century*
Two putti playing with a pet dog, on rustic base; inlaid marble plinth. Repaired.

Total height 27 inches

Collection of Stamford White, New York

556. TWO TERRA COTTA STATUETTES OF PUTTI *French, XVIII Century*
Nude standing figures with waist draperies, one holding a sheaf of wheat, the other playing a hurdy-gurdy.

Heights 40½ and 40 inches

557. SCULPTURED MARBLE STATUE OF A NYMPH *French, XVIII Century*
Scantly draped standing figure of a nymph placing a wreath upon a laurel festooned pedestal at her right; on *bleu turquin* marble round plinth.

Height 32 inches



[NUMBER 558]

558. *LOUIS XIV BOULLE MARQUETRY AND BRONZE DORÉ
BRACKET CLOCK, WITH BRACKET

French, Late XVII Century

Quadrangular hooded case with corbeled base, inlaid with panels and borders of foliage arabesques and figural ornament, and elaborately mounted in *bronze doré* with festooned female masks, leaf moldings, *flambeau* and eagle finials, and a chariot group beneath a conformingly chased dial with blue-enameled numerals. Striking movement. With matching bracket. Small imperfections.

Total height 49 inches

[See illustration]

559. LOUIS XV CARVED WALNUT STOOL IN YELLOW SILK DAMASK

Southern French, XVIII Century

Finely carved with leaf and shell motives, on cabriole legs terminating in scrolled feet; seat covered in golden yellow silk floral damask.



[NUMBER 560]

560. *LOUIS XV CARVED AND GILDED PENDULE

J. Robert & Fils & Cie, Chaux-de-Fonds, circa 1770

Quadrangular cartouche-shaped clock with eagle finial and paw-foot supports, elaborately molded and carved with foliations, floral festoons and exotic bird figure, and centring an enameled dial over a lower glazed panel.

Height 33¼ inches

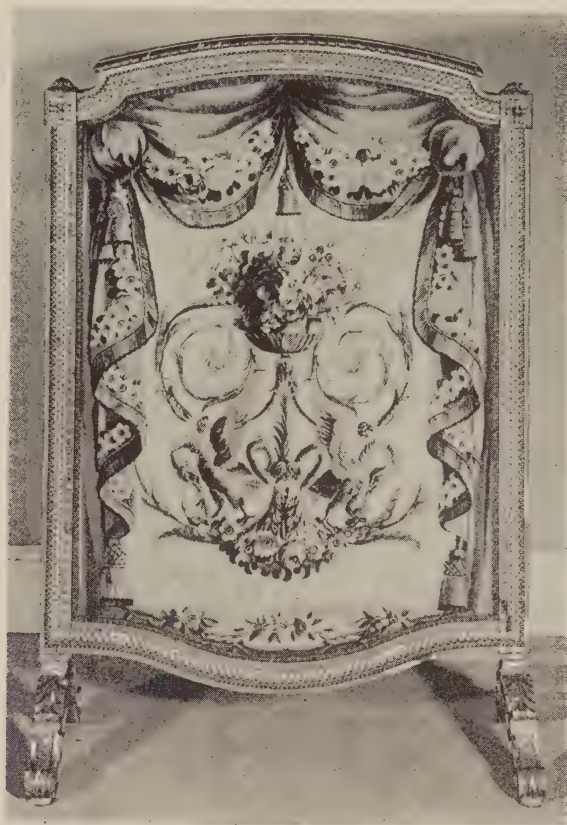
[See illustration]

561. LOUIS XVI CHILD'S CARVED OAK LIT DE REPOS

French, XVIII Century

Rectangular fluted frame with rosette-carved dies, on round fluted and tapering legs; sides and loose seat cushion covered in floral rose *matelassé*. Minor imperfection.

Height 21 inches; length 30 inches



[NUMBER 562]

562. BEAUVAIS TAPESTRY CHEVAL SCREEN

French, XVIII Century

Cartouche-shaped tapestry panel beautifully woven in pastel-colored silks and wools with a *grotesquerie* design enclosing a flower-filled urn, and framed within flower-garlanded and tasseled drapery; carved and gilded cheval frame of later date.

Height 47 inches; width 31 inches

[See illustration]

563. PAIR DIRECTOIRE BRONZE AND BRONZE DORÉ FIGURAL CANDELABRA

Standing nude *putto* upholding a spear bound with three hunting horns terminating in *bobèches*, a stag and boar head at base, respectively; on *griotte* marble cylindrical socle. Fitted for electricity.

*Height 39½ inches*564. LOUIS XV MARQUETRY TABLE DE CHEVET *French or Flemish, XVIII Century*

Cartouche-shaped hinged top inset with a mirror panel and opening to a shallow toilet compartment; the conforming serpentine front with double cupboard doors opening to a shelved interior, on cabriole legs with *bronze doré sabots*. Inlaid with marquetry cartouches of flowers and birds.

Height 32 inches; width 18½ inches



[NUMBER 566]

[NUMBER 565]

565. LOUIS XVI INLAID TULIPWOOD CHEVAL SCREEN *French, XVIII Century*
Upright screen with sliding arched panel of striped ivory silk brocade, and demi-cartouche-shaped folding bracket shelf; on stretchered trestle base.

Height 37¾ inches; width 19 inches

From Edouard Jonas, Paris

[See illustration]

566. SET OF EIGHT LOUIS XVI CARVED WALNUT SIDE CHAIRS

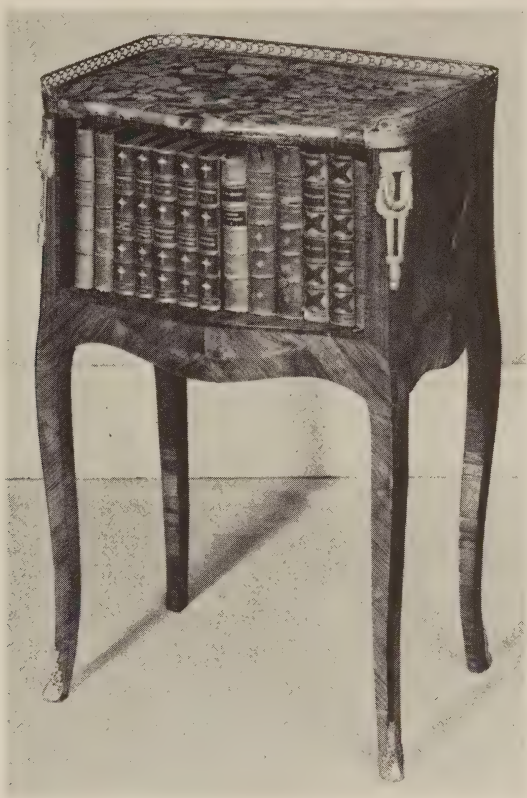
French, XVIII Century

Molded shield-shaped back with flower-carved cresting, fluted and tapering columnar legs with rosette-carved dies; slip seat and back panel covered in taupe silk rep.

[See illustration of one]

567. PAIR LOUIS XV CARVED AND GILDED WALL MIRRORS *French, XVIII Century*
Cartouche-shaped frame with canopied cresting and urn finials, and carved with drapery festoons, leaf scrolls and a base mascaron.

Height 25½ inches



[NUMBER 568]

210
568. LOUIS XV INLAID TULIPWOOD TABLE DE CHEVET *French, XVIII Century*
Oblong serpentine-front galleried top of *brèche d'Alep* marble, repaired, above an open compartment with side panels pierced with heart-shaped handgrips, and a small side drawer; cabriole legs with *bronze doré* pilaster mounts and *sabots*.

Height 29 inches; width 19 inches

[See illustration]

80
569. TWO LOUIS XVIII ACAJOU SIDE CHAIRS *French, circa 1820*
Concave back with outscrolled crest rail and supports enclosing oblong panels and splats enhanced with classical brass appliqués; seat in emerald green satin, on quadrangular sabre legs; almost a pair. Repaired.



[NUMBER 570]

570. LOUIS XV MARQUETRY OCCASIONAL TABLE

French, XVIII Century

Rimmed cartouche-shaped top, inlaid with a lozenge trellis enclosing leaf motives, over a conforming valanced marquetry frieze fitted with a single drawer; on tapering angular cabriole legs applied with *bronze doré* knee appliqués and terminating in *sabots*. The drawer has been made at a later date.

Height 26 inches; width 22 inches

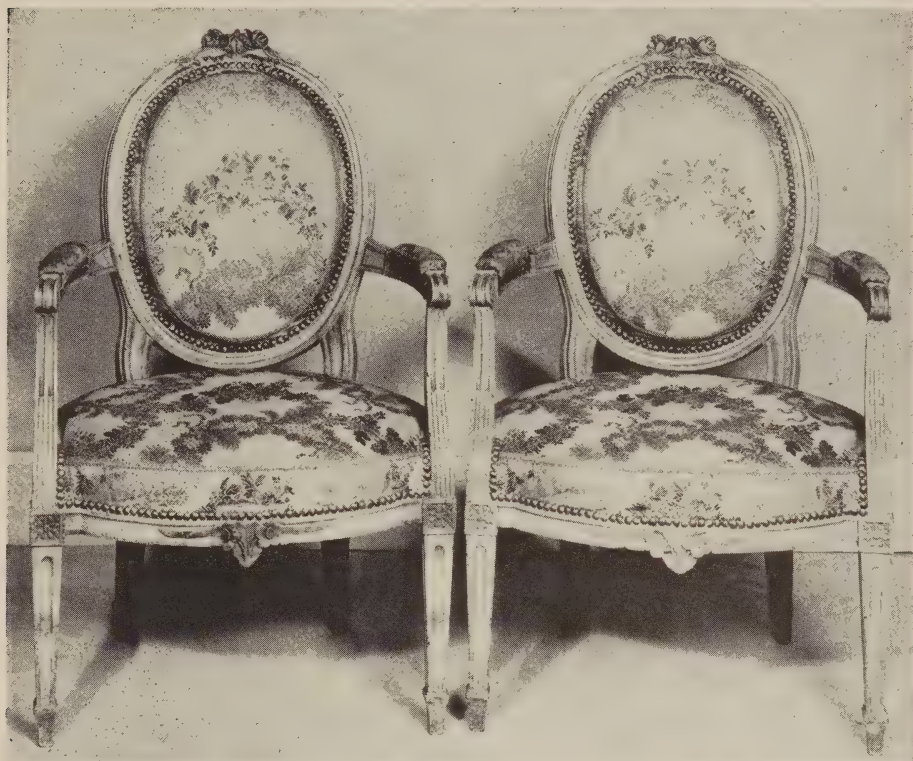
[See illustration]

571. EMPIRE ACAJOU DRESSING STAND

French, circa 1810

Oblong top of *bleu turquin* marble, over an open upper section with frieze drawer and pilaster supports, inset with mirror and marble panels, the lower section with three drawers; on gilded baluster feet. Enhanced with *bronze doré* classic appliqués. Minor imperfection.

Height 42 inches; width 19 inches



[NUMBER 572]

380

572. PAIR LOUIS XVI CARVED AND LAQUÉ FAUTEUILS IN WHITE SATIN BROCADE
Pillot (M.E., Nîmes) ; French, XVIII Century

Molded oval back crested with a carved sprig of flowers, open molded and curved arms with armpads, and valanced front rail with rosetted dies, on square cable-fluted tapering legs. Back, seat and armpads in oyster white floral silk brocade. Frames *laqué* ivory, with ochre details. Stamped *PILLOT* on rear seat rail.

Note: Pillot was a notable maître ébéniste of Nîmes in Languedoc towards the end of the reign of Louis XVI (c. 1785-90), with an establishment near the Marché. See Salverte, ed. 1923, p. 257.

[See illustration]



[NUMBER 573]

573. LOUIS XV MARQUETRY BONHEUR DE JOUR *French, XVIII Century*
Oval top with galleried superstructure containing a small drawer and an open compartment flanked by two small cupboards; single frieze drawer, on chamfered cabriole legs with *bronze doré* mounts, and enclosing a kidney-shaped undershelf. Finely inlaid with marquetry panels of various household utensils and trophies in the Chinese taste.

Height 36 inches; width 23½ inches

[See illustration]

574. DIRECTOIRE ACAJOU VITRINE *French, XVIII Century*
Oblong three-quarter-galleried tapestry marble top, over two glazed cupboard doors revealing shelved interiors and enclosed by fluted stiles, the right side with paneled doors; on block feet. Small repairs.

Height 42 inches; width 20½ inches



[NUMBER 575]

DRESDEN PORCELAIN URNS: NUMBER 527

375

575. LOUIS XVI TULIPWOOD PARQUETRY WRITING DESK *French, XVIII Century*
 Oblong top with three-quarter *ajouré* gallery and inset panel of gold-tooled green leather;
 the front with knee hole and five drawers, the back paneled to simulate drawers; on square
 tapering legs shod in *bronze doré*. Inlaid with panels of trellised parquetry. With resto-
 rations.

Height 32 inches; length 51 inches

[See illustration]

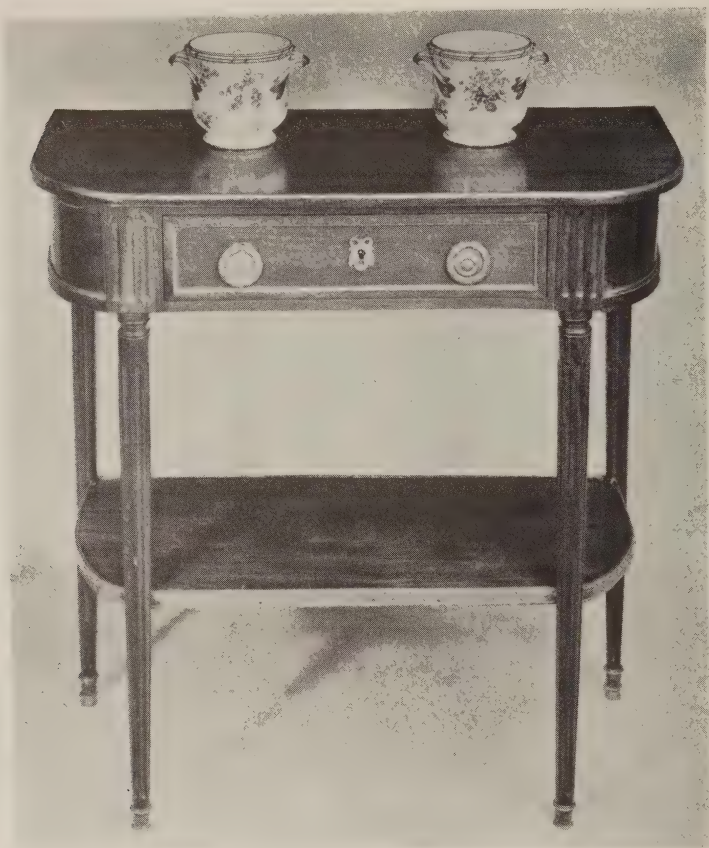
525-

576. LOUIS XV CARVED AND LAQUÉ BANQUETTE IN GREEN SILK DAMASK

French, XVIII Century

Demi-cartouche-shaped seat covered in antique emerald green silk floral damask; cabriole-
 leg frame, *laqué* pearl gray and carved with shell motives.

Length 46 inches



[NUMBER 577]

LOUIS XV SÈVRES PORCELAIN CACHEPOTS: NUMBER 491

577. DIRECTOIRE ACAJOU CONSOLE-DESSERT, MOUNTED IN BRASS

French, Late XVIII Century

Half-round top above a conforming frieze with single drawer and fluted dies; on fluted and tapering columnar legs shoed in brass, and enclosing a semicircular undershelf. Mounted with brass borders.

Height 33 inches; width 32 inches

[See illustration]

578. INLAID KINGWOOD SMALL WRITING TABLE

Louis XV Style

Oblong top with chamfered corners, and inset with a panel of black leather, the conforming frieze with two small drawers; cabriole legs. In finely figured kingwood, inlaid with panels of tulipwood.

Height 29½ inches; width 29½ inches



[NUMBER 579]

LOUIS XV BRONZE DORÉ CLOCK : NUMBER 509

579. LOUIS XV INLAID TULIPWOOD COMMODOE

French, XVIII Century

Oblong top of gray St. Anne marble, above two frieze drawers and a double cupboard with bowknotted and garlanded oval brasses and flanked by chamfered stiles terminating in cabriole legs with foliated *bronze doré* lion-paw mounts; the valanced apron centring a *bronze doré* urn device. In handsomely figured quartered tulipwood with fretwork borders.

Height 40 inches; length 40¼ inches

[See illustration]

580. LOUIS XIV BRONZE DORÉ AND BOULLE MARQUETRY WALL MIRROR

Crossetted upright frame with arched cresting, of ebony inlaid with Boulle-work panels of *treillage*, and with *bronze doré* leaf fillet; inner frame with stilted foliations supporting figures of griffins and putti, and centring a mascaron and escutcheon.

Height 43½ inches; width 31 inches

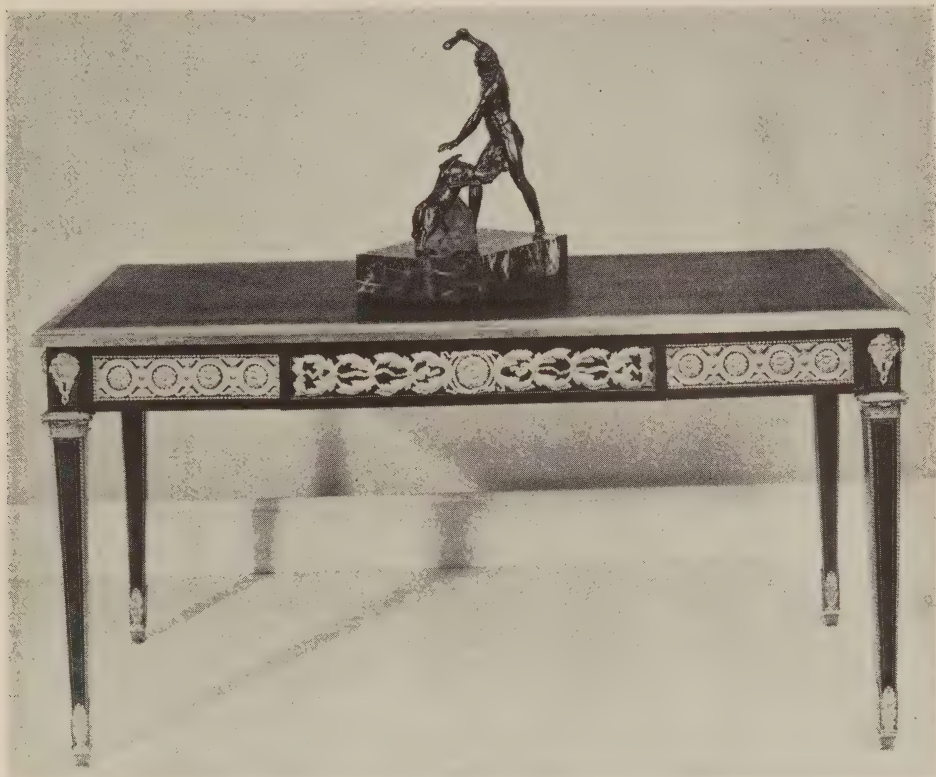


[NUMBER 581]
ROUEN FAÏENCE TUREEN : NUMBER 517

581. LOUIS XV TULIPWOOD WRITING TABLE WITH BLACK AND GOLD LACQUER PANELS *French, XVIII Century*
Oblong rimmed top with chamfered corners, above a valanced frieze with single long drawer having sliding writing surface paneled with brown leather, a small ink compartment at the side; graceful cabriole legs with foliated *bronze doré sabots* and knee mounts. The top and frieze enhanced with black lacquer panels decorated in gilding with Japanese landscape scenes. Fitted with plate glass top. *Height 30 inches; length 31½ inches*

[See illustration]

582. PAIR EMPIRE ACAJOU PEDESTALS *French, circa 1815*
Square, with corniced top, the hinged front mounted with Empire figural and foliage appliqués and opening to a shelved interior; on beveled base. *Height 44 inches*



[NUMBER 583]

BRONZE GROUP: NUMBER 361

400

583. LOUIS XVI AMARANTH LIBRARY TABLE, MOUNTED IN BRONZE DORÉ

Oblong rimmed top in tooled dark green leather; over a frieze with three drawers, applied with *bronze doré* guilloché and acanthus ornament, and satyr-head corner dies; on string-banded square tapering legs, terminating in *sabots*.

Height 30 inches; length 59 inches

[See illustration]

50

584. LOUIS XVI LAQUÉ AND PARCEL-GILDED FAUTEUIL

Fan-shaped back panel, loose seat cushion and armpads covered in pearl gray velour; leaf-carved and fluted frame *laqué* green and cream, and parcel-gilded.



[NUMBER 585]

TERRA COTTA GROUP: NUMBER 545

585. RÉGENCE INLAID KINGWOOD SERPENTINE-FRONT BOMBÉ COMMODE

French, Early XVIII Century

Serpentine oblong top of *rouge royale* marble with splayed ends, over a *bombé* body having two short and two long drawers, fitted with *bronze doré* rocaille mounts and entwined serpent handles; the bowed stiles headed with female *gaines* and continuing to acanthus *sabots*. Some imperfections.

Height 33 inches; length 47 inches

[See illustration]



[NUMBER 587]

LOUIS XVI FOOTSTOOLS: NUMBER 590

170

586. LOUIS XV CARVED WALNUT CANED FAUTEUIL DE BUREAU

French, XVIII Century

Caned horseshoe back and seat; the molded frame with scrolled arm terminals and flower-carved cabriole legs. Loose seat cushion and armpads in brown leather, worn.

300

A Louis XVI Salon Suite

587. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN
PAINTED LAVENDER SILK

French, XVIII Century

Cartouche-shaped molded back, open curved arms on fluted vasiform supports, and fluted and tapering legs with rosette dies; back, seat and armpads covered in lavender silk exquisitely painted with tiny stems of pink roses.

[See illustration]

588. LOUIS XVI CARVED AND GILDED MARQUISE IN PAINTED LAVENDER SILK

French, XVIII Century

En suite with the preceding.

Length 45 inches

589. LOUIS XVI CARVED AND GILDED MARQUISE IN PAINTED LAVENDER SILK

French, XVIII Century

Similar to the preceding.

590. PAIR LOUIS XVI CARVED AND GILDED FOOTSTOOLS IN PAINTED LAVENDER SILK

French, XVIII Century

En suite with the preceding.

[See illustration on the preceding page]

591. LOUIS XV INLAID AMARANTH AND TULIPWOOD PETITE COMMODE

French, XVIII Century

Demi-cartouche-shaped top of *rouge antique* marble, above a conforming *bombé*-front case with single large drawer paneled to simulate two drawers; cabriole legs with *bronze doré sabots* and foliated corner mounts. Inlaid with panels of tulipwood.

Height 33 inches; width 21 inches

592. LOUIS XV PAINTED AND DECORATED SLEIGH CHAIR IN YELLOW SILK DAMASK

Venetian, XVIII Century

Arched back, closed arms and loose seat cushion covered in canary yellow silk floral damask; on incurvate pedestal base covered with scrolls, and *laqué* black with gilded rococo decoration.

593. LOUIS XVI PALISSANDRE CENTRE TABLE, MOUNTED IN BRASS

Pierre Garnier (M.E. 1742); French, XVIII Century

Oblong rimmed top, above an openwork loop-carved frieze with rosetted dies and four cluster-column supports; the undershelf with *ajouré* brass gallery, on round sharply tapering legs, shod in brass and castored. Stamped twice below front frieze rail GARNIER.

Height 30 inches; width 28 inches

Note: Pierre Garnier, son of the *ébéniste* François Garnier, achieved his mastership in December, 1742. He established himself in the rue Neuve-des-Petits-Champs, and was active until the latter part of the Directoire period. He is represented by works in the Louvre, the South Kensington Museum, and the Musée Jacquemart-André. See Salverte, ed. 1923, p. 125.

[See illustration]



[NUMBER 593]

LOUIS XVI MANTEL CLOCK : NUMBER 638



[NUMBER 594]

PAIR FAMILLE ROSE FIGURES: NUMBER 91

594. LOUIS XV INLAID AMARANTH AND TULIPWOOD COMMODOE

J. P. Letellier (M.E. 1747) ; French, XVIII Century

Oblong top of *rouge royale* marble, over a ressauted and valanced front with two long drawers having *bronze doré* laurel ring handles, and flanked by quarter-round stiles; on quadrangular cabriole legs. Front and sides inlaid with strapwork-bordered panels. Stamped J. LETELLIER on right front pilaster. *Height 34 inches; length 38 inches*

Note: Jacques-Pierre Letellier worked in the rue du Faubourg Saint-Antoine and later in the rue de Charenton until the end of the reign of Louis XV, having been received master in 1747. He specialized in chairs of all kinds. See Salverte, ed. 1923, p. 199.

[See illustration]



[NUMBER 595]

595. LOUIS XV TULIPWOOD MARQUETRY SECRÉTAIRE À ABATTANT

French XVIII Century

Oblong top of yellow Siena marble, above a fall front lined with brown leather and disclosing small drawers and compartments, and surmounting a double cupboard; short cabriole legs shod in *bronze doré*. The *abattant* is inlaid with a marquetry basket of flowers. Restored.

Height 52 inches; width 35½ inches

[See illustration]

596. PAIR SCULPTURED MARBLE PORTRAIT BUSTS WITH PEDESTALS

French, XVIII Century

32 Bust-length figures to left of a lady with long flowing hair entwined with floral clusters; and a nobleman with draped cloak disclosing a lace jabot. On fluted columnar marble pedestals with flower-carved capitals and bases.

Height of busts 32 inches; of pedestals 44 inches

A Louis XV Aubusson Tapestry Suite

597. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

French, XVIII Century

00 Cartouche-shaped molded back with flower-carved crest rail, open arms with arm pads, and seat, in Aubusson tapestry depicting scenes from La Fontaine's *Fables*, after J. B. Oudry; on conformingly carved serpentine rails and cabriole legs. Frames of later date.

Collection of Thomas Fortune Ryan, New York

[See illustration]

598. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

En suite with the preceding. Frames of later date.

French, XVIII Century

100 Collection of Thomas Fortune Ryan, New York

599. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

En suite with the preceding. Frames of later date.

French, XVIII Century

100 Collection of Thomas Fortune Ryan, New York

600. LOUIS XV CARVED AND GILDED CANAPÉ IN AUBUSSON TAPESTRY

French, XVIII Century

115 *En suite* with the preceding *fauteuils*, in Aubusson tapestry, the back and seat depicting a stag and boar at bay, respectively, in wooded landscapes. Small repair. Frames of later date.

Length 5 feet 8 inches

Collection of Thomas Fortune Ryan, New York

[See illustration]

601. LOUIS XV INLAID ACAJOU AND KINGWOOD BOUDOIR WRITING TABLE

French, XVIII Century

200 Oblong top with three-quarter gallery and two pairs of small drawers flanking a shelved recess; over a gently *bombé* valanced body, the front fitted with a drawer over two cupboard doors, and inlaid with cube parquetry; on angular slightly cabriole legs terminating in *sabots*. Minor imperfections to veneer.

Height 36 inches; width 15 inches



[NUMBERS 597 AND (ABOVE) 600]

602. LOUIS XV CARVED WALNUT AND CANED CANAPÉ

Nogaret à Lyon (M.E. c. 1750); French, XVIII Century

Molded triple-arched back carved with floral cresting, downscrolled open arms on incurvate supports, conformingly carved valanced seat rail and four cabriole front legs; back and seat caned. Has yellow twill loose seat cushion. Stamped NOGARET A LYON, at back of seat. *Length 6 feet 2 inches*

Note: Nogaret flourished in Lyons during the middle of the eighteenth century, creating seat furniture in the style of the Régence and early part of the reign of Louis XV, his work being distinguished for the harmony of proportion and excellence of line. See Salverte, ed. 1923, p. 236.

[See illustration]

603. QUEEN ANNE DECORATED RED LACQUER SIDE TABLE

English, Early XVIII Century

Oblong top, over a valanced frieze with two front drawers; on round tapering legs of straight cabriole form terminating in club feet. Lacquered red and decorated in gold with *chinoiserie* landscapes with figures, and borders of foliate ornament. Minor imperfections. *Height 28 inches; length 30 inches*

604. PAIR LOUIS XV CARVED, LAQUÉ AND PARCEL-GILDED CONSOLES

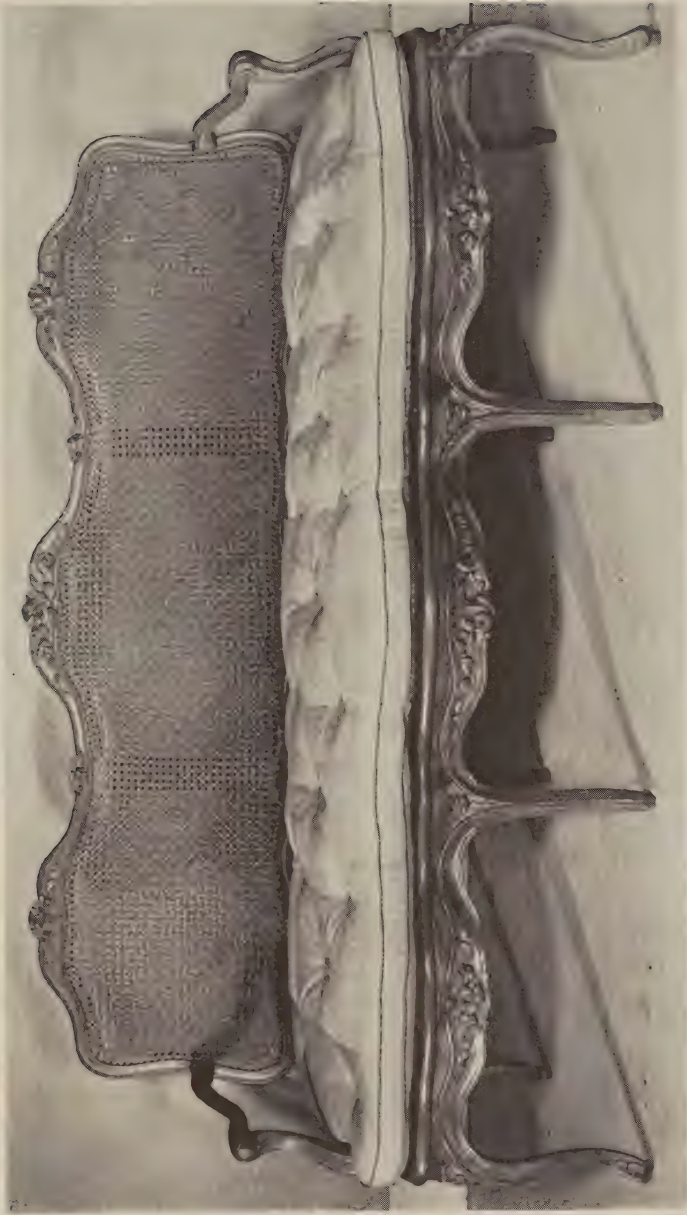
Venetian, XVIII Century

Demi-cartouche-shaped top of gray St. Anne marble, upon a rococo console support elaborately carved with scrolling foliations, shell motives and floral sprays. *Laqué* sky blue and gold. *Height 39 inches; width 36 inches*

605. GILDED AND SILVERED WALL MIRROR WITH GLASS FLOWERS

Venetian, Early XVIII Century

Cartouche-shaped mirror etched with a central figure of a nymph, the gilded and silvered frame applied with glass leaf and shell motives, and bowknotted garlands of colorful blossoms. Some imperfections. *Height 43 inches; width 27 inches*



[NUMBER 602]



[NUMBER 606]

606. LOUIS XV POINT DE CHÂINETTE SILK AND CHENILLE EMBROIDERY

FOUR-FOLD SCREEN

French, XVIII Century

Worked in pastel-colored silks with tall bowknotted stems of roses and other blossoms, on an ivory silk ground; carved and parcel-gilded frame in the style of the period, *laqué* pearl gray, and with paneled base.

Height 57 inches; length 5 feet 6 inches

[See illustration]

607. RÉGENCE PAINTED AND PARCEL-GILDED CONSOLE

Italian, Early XVIII Century

Demi-cartouche-shaped top of levanto marble, on boldly scrolling cabriole supports and X-stretcher with shell finial. The whole carved with leaf and floral motives, *laqué* cream, and painted in blue, green and gilding.

Height 34 inches; length 45 inches



[NUMBER 608]

600

608. RARE SET OF NINE PAINTED SILK WALL PANELS, IN THE
MANNER OF JEAN PILLEMENT

French, XVIII Century

Ivory silk moiré panels finely painted in pastel colors with *chinoiserie* figures of children at play, two with a design of floral festoons and exotic bird figures. Eight framed.

Heights 32 inches to 5 feet 9 inches; width 20 to 50½ inches

Exhibited at the Wadsworth Athenaeum, Hartford, Conn.

[See illustration of one]

609. LOUIS XVI TULIPWOOD CABINET WITH BLACK AND GOLD LACQUER PANELS

French, XVIII Century

Oblong top with chamfered corners of *rouge royale* marble, repaired, over a frieze and two partially glazed cupboard doors revealing a shelved interior; on valanced base developing bracket feet; casters. Frieze and base of doors enhanced, probably at later date, with black lacquer panels decorated in gilding with landscapes and vases of flowers, respectively, the stiles with *bronze doré* appliqués. Small repairs.

Height 59 inches; width 36 inches

[See illustration]

610. TULIPWOOD MARQUETRY TABLE À ROGNON

Louis XVI Style

Kidney-shaped top inlaid with diagonal bands of tulipwood enclosing lozenge-form panels of floral marquetry; on pierced vasiform end supports and trestle base with valanced stretcher.

Height 28 inches; length 40 inches

611. LOUIS XV PAINTED SILK FOUR-FOLD SCREEN

French, XVIII Century

Rectangular panels, painted with scattered sprays of spring blossoms in pastel colors, on a buff ground, the base marbled.

Height 5 feet 3 inches; length 9 feet

612. QUEEN ANNE DECORATED LEATHER SIX-FOLD SCREEN

English, Early XVIII Century

Painted in colors with Chinese figures in pavilions, within a border of floral panels on a brown tooled leather ground; the reverse with panels of blossoms. Some imperfections.

Height 8 feet; length 10 feet 6 inches

613. LOUIS XIV BOULLE MARQUETRY PEDESTAL, MOUNTED IN BRONZE DORÉ

G. Durand, Paris

Term-shaped pedestal, richly inlaid in metal and tortoise shell with strapwork, shell and foliage motives and embellished with *bronze doré* moldings and appliqués centring a female mask. Stamped G. DURAND.

Height 5 feet 3 inches

Collection of Mrs Henry Walters, Parke-Bernet Galleries, Inc. 1943

614. CARVED BEECHWOOD HORSESHOE-BACK CANAPÉ

Louis XVI Style

Ribbon-carved and molded frame with acanthus-carved closed arms, and round tapering and fluted legs with rosette dies. Covered in cream satin.

Length 5 feet

615. ANTIQUE CHINESE CARPET

Fluctuating greenish gray field, woven with a circular medallion of scrolling blue tendrils and blossoms within a circle of floral sprays and conforming spandrels; buff and lapis blue infloriated vine borders. Slight discoloration.

14 feet 9 inches x 12 feet 3 inches



[NUMBER 609]

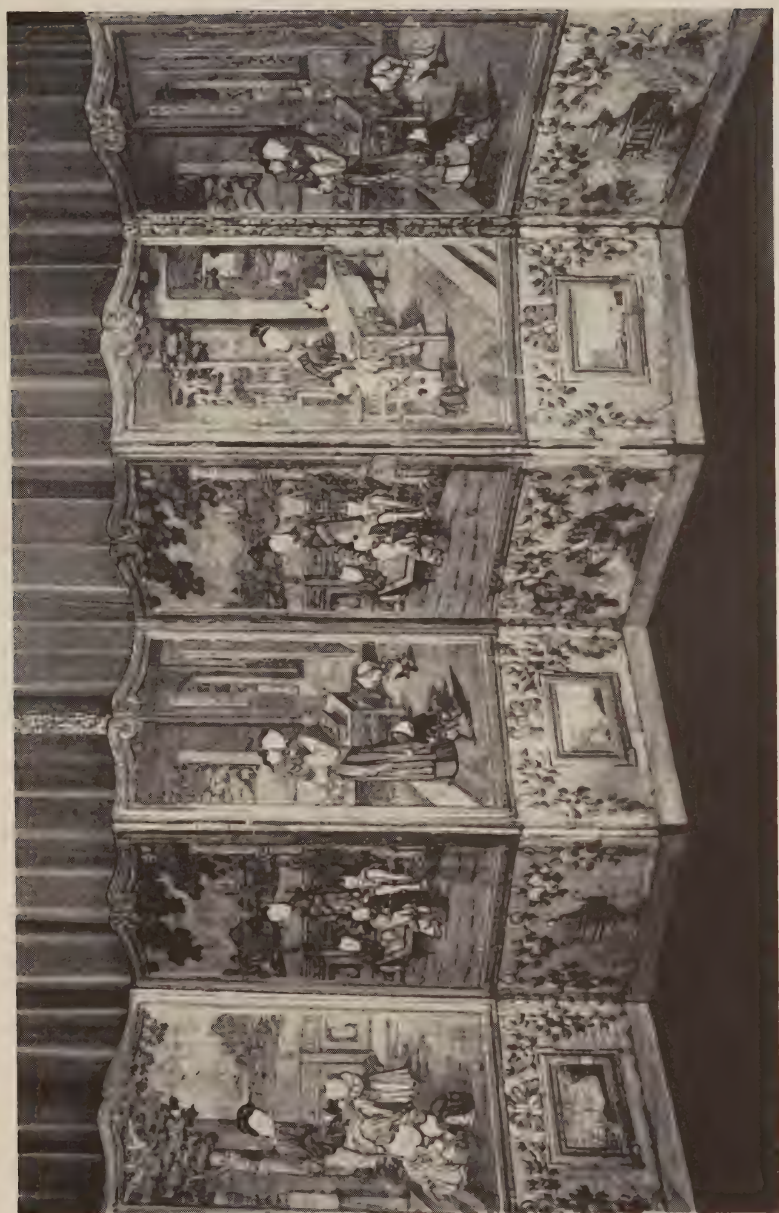
616. RARE CHINESE PAINTED PAPER SIX-FOLD SCREEN

XVIII Century

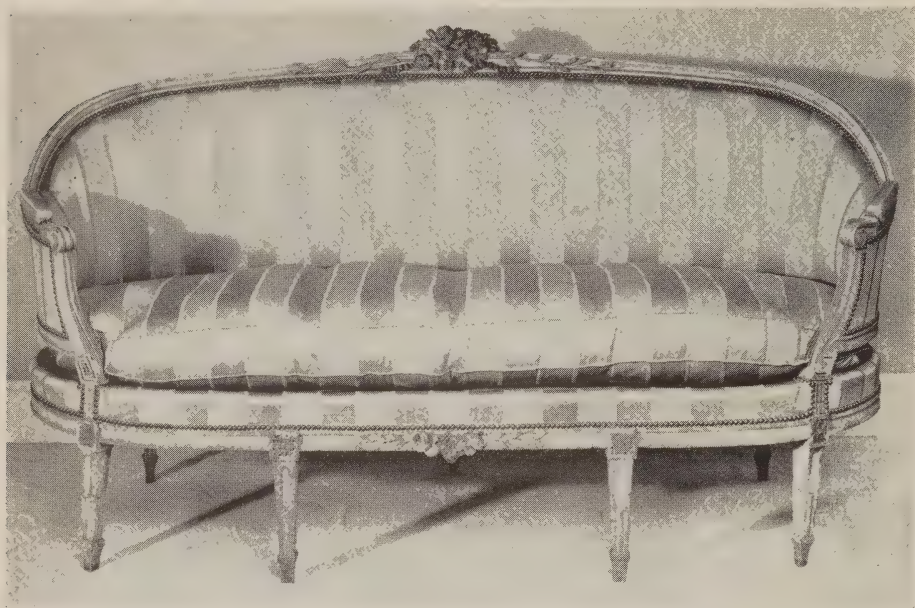
Arched panels painted with figures of Chinese ladies instructing their children upon terraces, with vistas of mountain landscapes in the distance, the base with French landscape vignettes and classic urns garlanded with rose clusters; the reverse with figures in garden landscapes in the European taste. Some restorations.

Height 5 feet 6 inches; length 11 feet 3 inches

[See illustration]



[NUMBER 616]



[NUMBER 617]

617. LOUIS XVI CARVED, LAQUÉ AND PARCEL-GILDED HORSESHOE CANAPÉ IN STRIPED GOLD SATIN

Southern French, XVIII Century

Molded frame with flower-carved and gilded cresting, scrolled and fluted closed arms, and square tapering and stop-fluted legs with rosette dies. Horseshoe back, loose seat cushion and armpads covered in striped old gold satin studded with nailheads. Some repairs.

Length 6 feet 8 inches

[See illustration]

TAPESTRIES

618. NORWEGIAN ANIMAL TAPESTRY PANEL

XVII Century

Worked with a formalized undulating floral border in a crimson ground, enclosing a foliated panel centring a shield with figure of a unicorn.

26 inches square

619. BRUSSELS TAPESTRY PANEL, BY PIETER VAN DEN HECKE

XVII Century

Depicting Neptune and Anymone, the former astride a sea horse and wearing a crimson mantle; at the base a nereid lies sprawling in the turbulent waves. Narrow old gold and tan vine border. Signed at lower right. P. VAN DEN HECKE, and the BB mark of Brussels.

10 feet 2 inches x 2 feet 7 inches



[NUMBER 620]

800

620. ENGHIEU VERDURE TAPESTRY WITH ANIMALS

XVI Century

Depicting a forest glade with figures of birds and squirrels perched amid a welter of *choux-fleurs*, in the foreground the figures of a snarling lion standing over a couchant tiger; golden yellow border worked in shades of blue and green with clusters of fruit and foliage enclosing grotesque masks.

10 feet x 12 feet

[See illustration]

180

621. OUDENAARDE VERDURE TAPESTRY WITH ANIMALS

XVI Century

Woven principally in shades of tan and green with figures of wild animals and birds sporting amid a welter of flowering plants and trees; vista of a town in the distance, and at the top a coat of arms with lion supporters. Has been skilfully reduced, and lacks borders.

10 feet 7 inches x 7 feet 9 inches

A Notable Gothic Tapestry

622. TOURAINE GOTHIC TAPESTRY

Circa 1490

THE HOLY FAMILY. At the centre the enthroned figure of the Virgin in blue robes, holding the Child upon her lap, and flanked by two winged acolytes; at either side appear the figures of S. Joseph and S. Anne in crimson robes, and other members of the Holy Family. The scene is set within a forest glade carpeted with *millefleurs*, at the top the figure of God the Father flanked by angels and contained within an inscribed banderole; at the base, a Latin inscription, below an escutcheon with the arms of *Clugny*, and two animal supporters.

10 feet x 9 feet 4 inches

Note: This extremely important Gothic tapestry presents a remarkable synthesis of French and Flemish characteristics, and as far as the composition is concerned, appears to be unique. It has been assigned to Touraine—the neighborhood of Tours was the most flourishing centre of French tapestry weaving in the period 1450-1510—since it shows stylistic relations with the episode from the *Life of S. Sebastian* in the Musée de Cluny, (Schmitz, *Bildteppiche*, n.d., fig. 127) and with the hangings of the series depicting the *Life of S. Martin* in the Cathedral of Angers (Betty Kurth, *Gotische Bildteppiche aus Frankreich und Flandern*, 1923, figs. 57-58). The curious treatment of the group of angels surrounding the figure of God the Father is in fact almost duplicated in one of the Angers tapestries (*ibid*, fig. 58).

The present hanging dates from the last decade of the fifteenth century. The portraiture shows Flemish influences, and the sumptuous treatment of the robes foreshadows the fantastic richness of costume of the Brussels weaves of the next quarter century, when the simpler Gothic line melted away into the play of innumerable folds. The inscriptions around the hem of the Virgin's robes may indicate, as Dr. Phyllis Ackerman has shown in other cases, a 'signature', or signatures, of the painter responsible for the original design, although they do not appear to coincide with the names of any of the early cartoon painters so far identified by her.

The ancient family de Clugny of Burgundy first appears in the person of Guillaume de Clugny (fl. 1398); they were later ennobled as Marquises, and a branch of the family was still extant until the time of the First Empire.

From the de Clugny family of Burgundy
Collection Gouin, Paris

[See illustration]

621. BEAUVAIS TAPESTRY WITH THE ARMS OF FRANCE AND NAVARRE,
AFTER J.-B. H. DESHAYES

Circa 1760

VENUS BLESSÉE PAR DIOMÈDE. Depicting a spirited Homeric battle scene, in the central foreground of which appears the figure of the enraged Diomedes with shield and up-raised spear. On the ground at his right sprawls the terrified Ares, god of War, shrinking from further harm at the hands of the king, while at the right a group of Nubian mercenaries stand grouped about a rearing charger; in the sky above, the wounded Venus flees protected by nymphs and amors, two of which support the coat of arms of France and Navarre. Narrow gold and tan cabochon border. Woven in the finest wools, lavishly highlighted with silk. Signed at lower left P. [sic] DESHAYES.

17 feet 8 inches x 12 feet 6 inches

Note: This fine tapestry is after a cartoon by Jean-Baptiste Henri Deshayes (1729-1765/6), son-in-law of Boucher, from a series of seven hangings, *L'Iliade d'Homère*, executed in 1761. The treatment of this heroic scene indicates the persistence of the influence of the seventeenth century painters like Charles le Brun.

Four tapestries of this series were sold by us in the Harry Payne Whitney sale of 1942.

See Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 35

See H. Göbel, *Wandteppiche*, 1928, II, vol. I, p. 229

[See illustration]



[NUMBER 623]

624. FLEMISH TAPESTRY PANEL

XVI Century

Depicting a bearded landowner seated at a table receiving rent from an aged peasant.

45 inches square

FRENCH FURNITURE AND DECORATIONS

[CONCLUDED]

625. PLASTER STATUE OF PSYCHE

Louis Claude Vasse, French: 1716-1772

Graceful nude figure with classic features, draped about the loins, and seated upon a tree stump watching a pair of doves, at her feet. Has white-painted pedestal base.

Height 54 inches, height of pedestal 32¾ inches

[See frontispiece]

626. LOUIS XVI DECORATED PAPER TWO-FOLD SCREEN

French, Late XVIII Century

Painted *en grisaille* with vignettes of putti figures allegorical of the Arts, within a brown medallion frame border; the reverse with floral devices in yellow.

Height 5 feet 4 inches; width 51 inches

627. SILVERED STEEL VITRINE

Oblong glass top, over a glazed horizontal vitrine with sliding door panels, the back covered in taupe velvet; molded steel frame, silvered. Fitted for electricity; has glass shelves. Some imperfections.

Height 7 feet 3 inches; length 8 feet

628. GILDED GESSO CONSOLE

Louis XV Style

Demi-cartouche-shaped gray marble top of gray fossiliferous marble, over a conforming valanced frieze; on two reverse-scrolled supports joined by a baluster-shaped back panel; ornamented with rocaille scrolls. Minor imperfection.

Height 24 inches; length 35 inches

629. RED LACQUER COFFEE TABLE, INSET WITH CHINESE PORCELAIN

Oblong top, inset with a porcelain plaque enameled with swallows on a prunus shrub; over valanced frieze and square legs with fret-carved feet.

Height 17 inches; length 35 inches

630. CARVED AND GILDED POLE LANTERN

Venetian, Late XVII Century

Quadrangular glazed lantern carved with rococo leaf scrolls, and surmounted by a coronet and finial figure of a rampant lion; plain pole standard.

Height 9 feet 4 inches

631. PAIR LOUIS XV LAQUÉ AND PARCEL-GILDED ARMCHAIRS

Italian, XVIII Century

Open back with leaf- and shell-carved cresting, and central pierced vasiform splat, scrolled open arms, and cabriole legs; slip seat covered in wine red *ciselé* velvet. *Laqué* cream and parcel-gilded.

632. CHINESE TEAKWOOD AND BURLWOOD FOUR-FOLD TABLE SCREEN

INSET WITH FAMILLE ROSE PORCELAIN PLAQUES

Chia Ch'ing

Compartmented frames inset with *famille rose* porcelain panels depicting figures of warriors and court beauties from ancient legends, with descriptions in rows, and cartouches of calligraphy; and with surmounting calligraphic panels.

Height 29½ inches; length 51 inches

633. CARVED AND GILDED WALL MIRROR

Italian, XVII Century

Oblong frame carved with foliage moldings.

20½ x 17 inches

634. SCULPTURED MARBLE BUST OF WILLIAM PITT

Sir Francis Chantrey, R.A., British: 1781-1842

Bust-length portrait to half left of the noted statesman, in draped mantle; white tapestry marble socle. Has green portor marble fluted columnar pedestal.

Height of bust 27½ inches; of pedestal 39½ inches

635. SAMSON FAMILLE ROSE PORCELAIN FISH BOWL

Globose, with flaring rim and two gilded ogre-mask mock handles; enameled with sprays of peonies springing from rockery, the interior with aquatic animals and plants. Has stand.

Diameter 23 inches

636. CHINESE VERMILION TOLE TEA CANISTER, MOUNTED AS LAMP

Cylindrical canister decorated in gilded gesso and colors with a landscape panel and calligraphic cartouche, on a vermilion ground. Fitted for electricity, with shade.

Height 25¾ inches

637. CHINESE DECORATIVE PAINTING

Late XVIII Century

Depicting a young Chinese lady in light blue and cream robes, with an opium pipe and fan, seated at a table below a pair of flower paintings, a doorway giving view to a courtyard. Framed.

10½ x 8 inches

638. *LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE MANTEL CLOCK

Corniquet, Chaillot

Garlanded and festooned drum clock, supported by bead-molded pillars with freestanding vasiform pilasters, surmounted by floral urn finials; on ressaute plinth with perching figures of doves, and disk feet.

Height 15½ inches

[See illustration facing page 184]

639. VERNIS MARTIN LACQUER FRIEZE PLAQUE

French, XVIII Century

Decorated with three musical amors on a podium beneath floral festoons flanked by cornucopias.

Length 26¾ inches

640. LOUIS XV DECALCOMANIA DESK BOX

French, XVIII Century

Oblong molded box with hinged cover; figural and rocaille decoration on an ochre yellow ground. Some imperfections.

Length 11½ inches

641. LOUIS XV PAINTED TERRA COTTA GROUP

French, Early XVIII Century

Figure of a nude putto seated with his arms around a greyhound; on rustic plinth. Painted cream.

Height 7 inches

642. TWO DECORATIVE PORTRAIT MINIATURES

Half-length figure of a girl in Empire white dress, by N. Luchy; and head and shoulders portrait of a girl with hair arranged in short curls, by Wenzel Kraus.

Oval: Heights 2½ and 3 inches

[END OF SALE]

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